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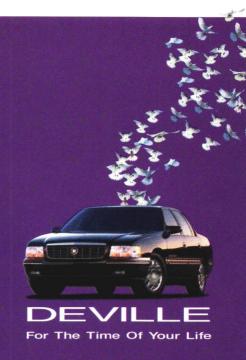
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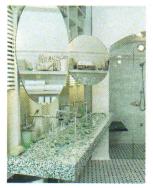
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FIVE SENSUOUS BATHROOMS COVER: "THE MODERN OASIS," PAGE 109 PHOTOGRAPHED BY MICHEL ARNAUD

Threshold

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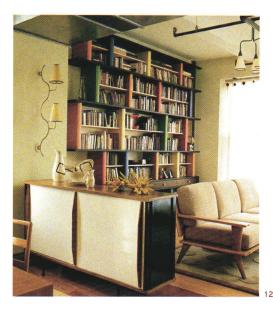


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The Begend Bives On.™

Threshold

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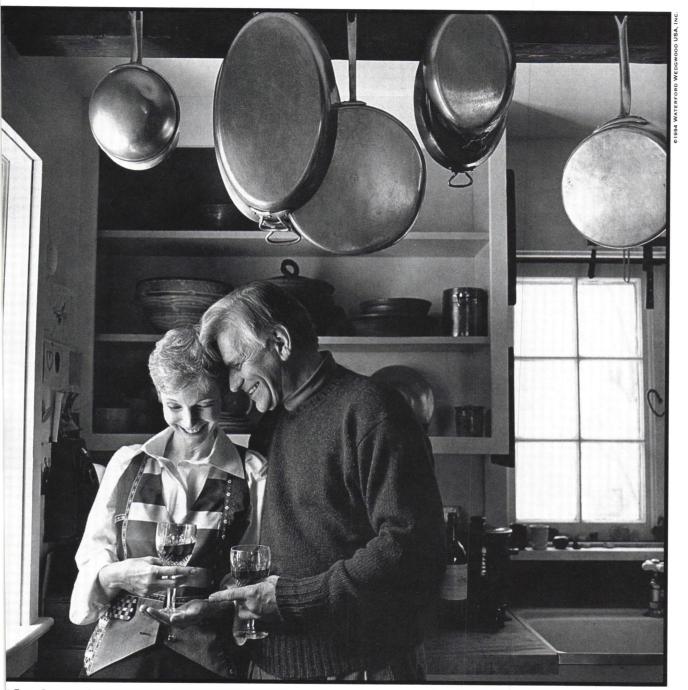
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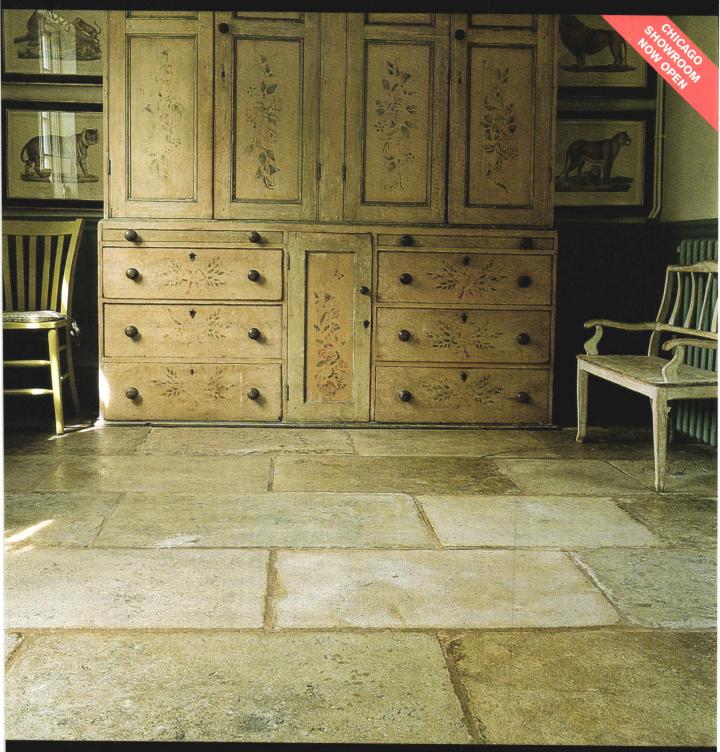
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Bubble Cathedrals

OU KNOW HOW YOU'RE TOLD NEVER, EVER, TO USE BUBBLE BATH IN A WHIRLPOOL tub with the jets on? I do it anyway. The effect is irresistible. The jets make the bubbles grow so high that you simply disappear under the glittering piles. There must be some genetic coding for bubble play. All bathing children I've ever observed mold bubbles onto their bodies to see what they would look like with beards, bosoms, long hair, and funny hats. My (grown-up) play is architectural—the fun of the great bubble cliffs is pushing and shaping them

feel like you're inside a crystal building. Bubble cathedrals. Bubbles are like the glitter in the sidewalk, or ice crystals shimmering in a shaft of winter sunlight: they're magic.

We all find magic in different parts of our homes. Clearly, the tub is part of one of my favorite rooms in the house, and, ves. I think a tub should be as roomy as possible. But then again, I'm a tub person, an oddity. This month, "Domestic Bliss" explores how we've become a nation of shower people. Besides a great tub, bathrooms should be filled with any or all of the things that make our other rooms inviting: a comfortable armchair or chaise; a soft rug; a table to hold special things; a large vase sitting on the floor, full of fragrant flowers; candles burning; a pile of books and magazines. Exercise equipment. Even a fireplace. Why not? More and more of the projects coming into House & Garden's offices include just such roomy bathrooms, as more home renovations include turning spare bedrooms into small spas. Places of luxurious, sensuous retreat. We feature several of these in "First Principle: Signature Bathrooms." Architects and decorators seem to be moving beyond the Grand Hotel style of bath-polished, tailored, white marbled (not that it isn't still handsome)—and into more creative, individualistic designs using mosaics, glass tiles,

hand-glazed ceramics: things that give a room the signature of the owner.

But bathrooms are, most of all, places for privacy and peace. Bathrooms have become a favorite retreat because they are rooms that can be many things to many people. I had a phone call from a friend in Boston late one night; she really wanted a high-security heart-to-heart, and her children really wanted just one more glass of water. Harried, she kept picking up different phone extensions in one room after another-kitchen to library to hallway to bedroom. Things finally got quieter, and at the end of the conversation, she said, "Guess where I finally found a private place?" In the bathroom, behind the only

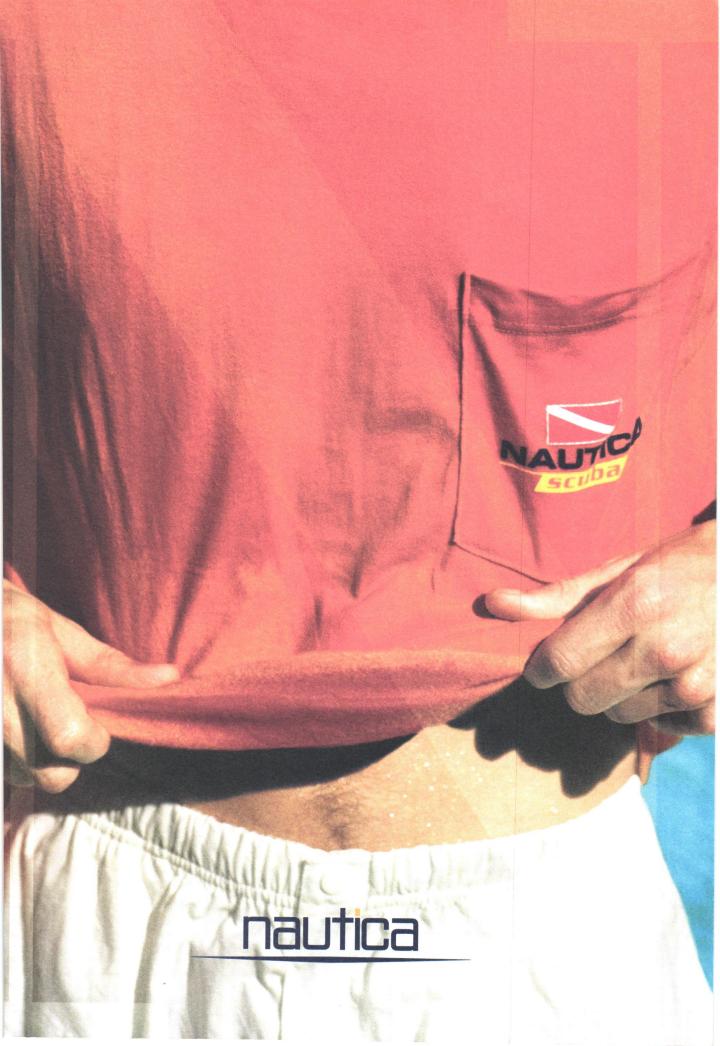
into pillars and archways, and carving rooms out of their airy depths. Because the bubbles are so high, you locking door left in the house, where she was sitting in the tub-no water-with the glass doors shut. Tub as phone booth. And why not?

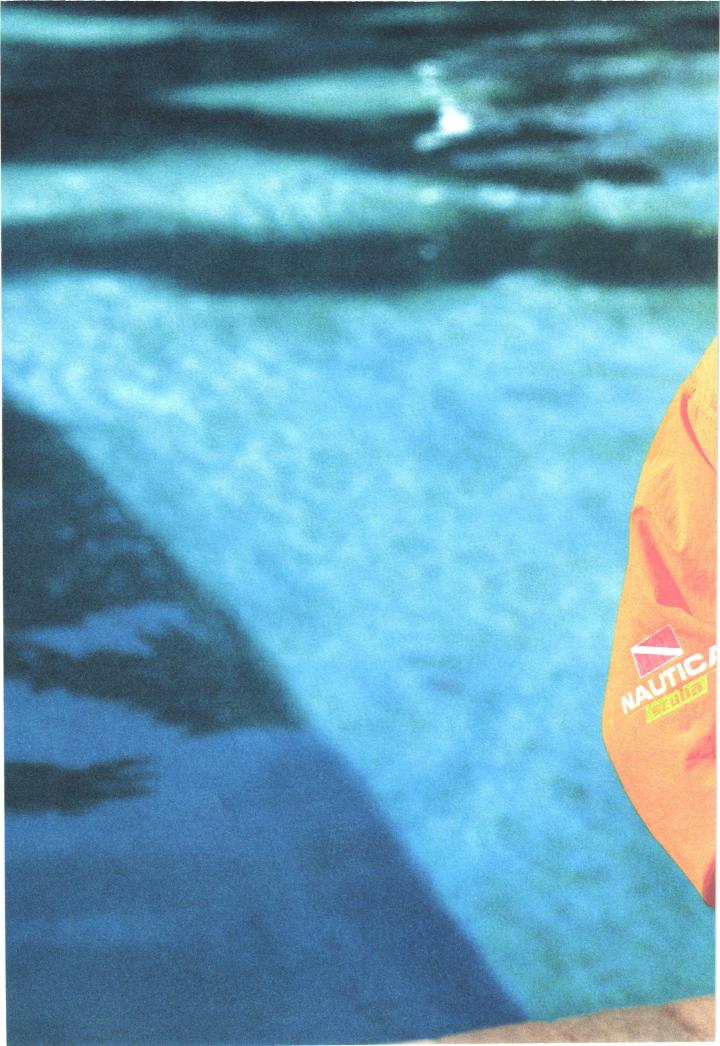
> HODGEPODGE: Two items I can't resist passing along. The first comes from the amiably cranky pen of the beloved Amos Pettingill, writing in the White Flower Farm catalogue, and is a sublime example of one of my favorite genres—Price-Tag Rationales, or, the art of defending how much something costs, as in: If I sit in that \$1,000 wing chair every evening for half an hour for ten years and etc. . . . This one falls into the subcategory Garden Expenses, and I quote in full: "Wise gardeners don't cut Lilies from their garden because severing the stem prevents the bulb from developing the following year, thus making an annual out of what would otherwise be a perennial. But it requires supreme self-control to ignore the glorious possibilities for a summer bouquet, especially when the florist wants six bucks a stem for Lilies that have been on the road for several days. At 80 cents a bulb, you can easily afford a season of fabulous flowers for the house and, if the bulbs fail to recover, you're still ahead of the game." We're right with you, Amos. We believe that the smallest luxuries

> > make the biggest difference, and encourage everyone to plant and snip. And with an eye to how little time so many of us have to tend our own gardens, we're introducing a new monthly column, "The 20-Minute Gardener," by plantsman Tom Christopher and the senior vice president and editor-in-chief of Vintage Books. Marty Asher. High yield for little digging

And hats off to Governor Weld of Massachusetts for creative monikers. He was given a hedgehog for Christmas, and promptly named him Privet. Perfect.

Dominique Browning, EDITOR

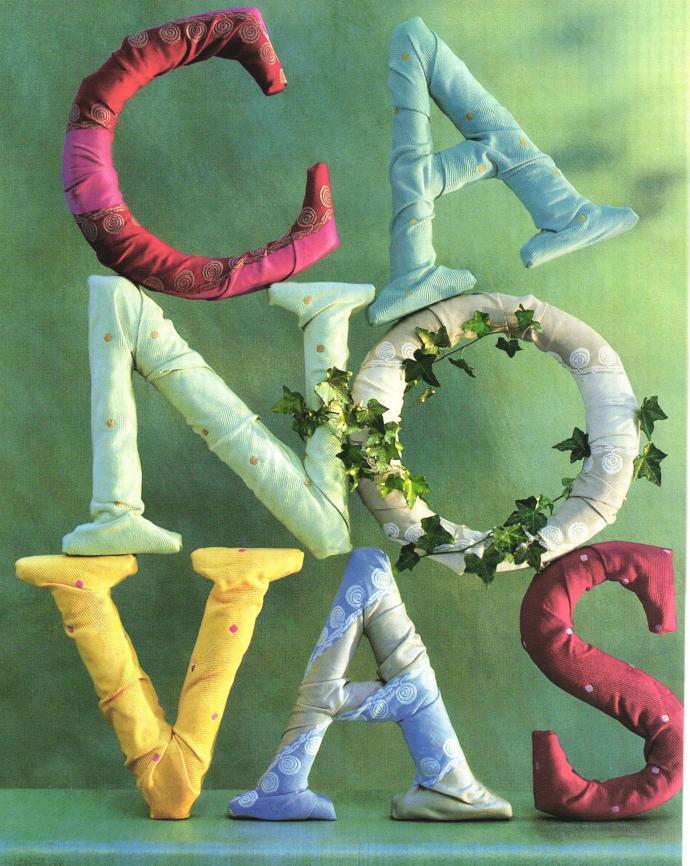






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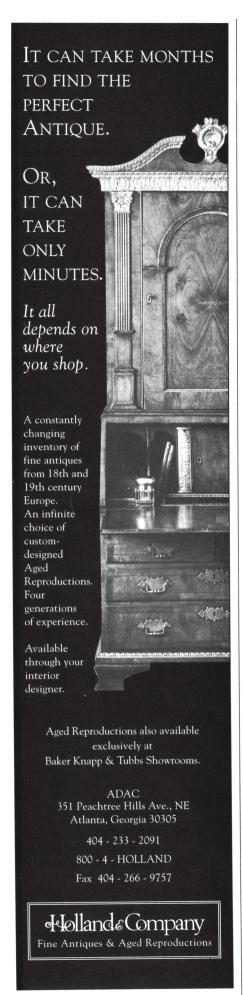
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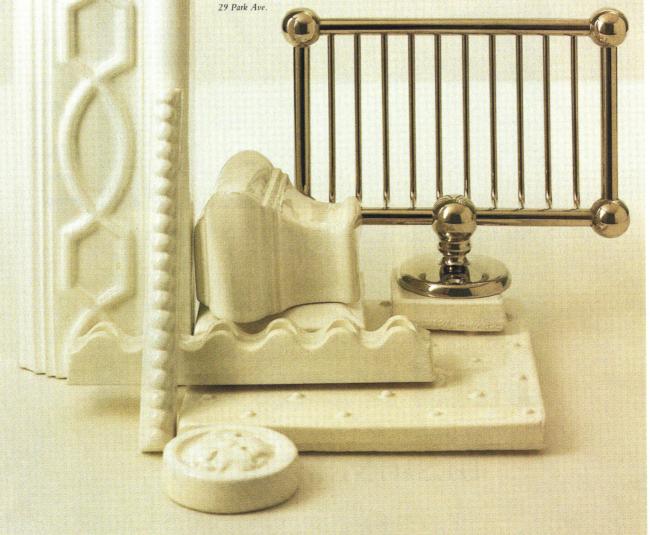
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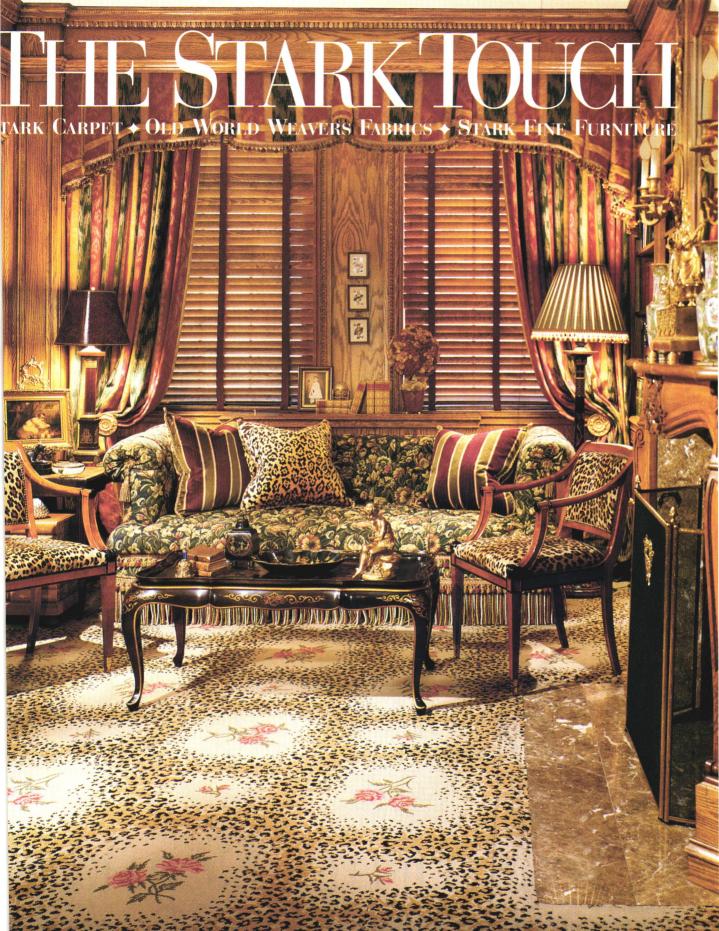
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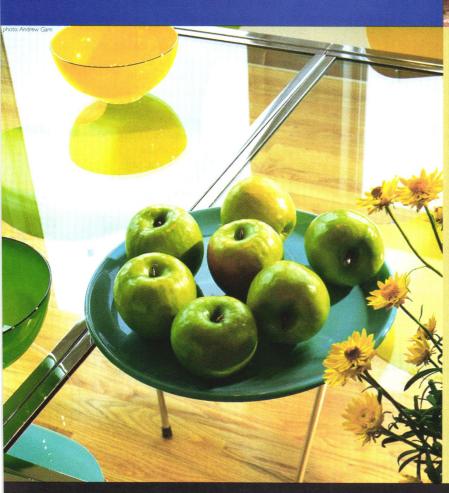


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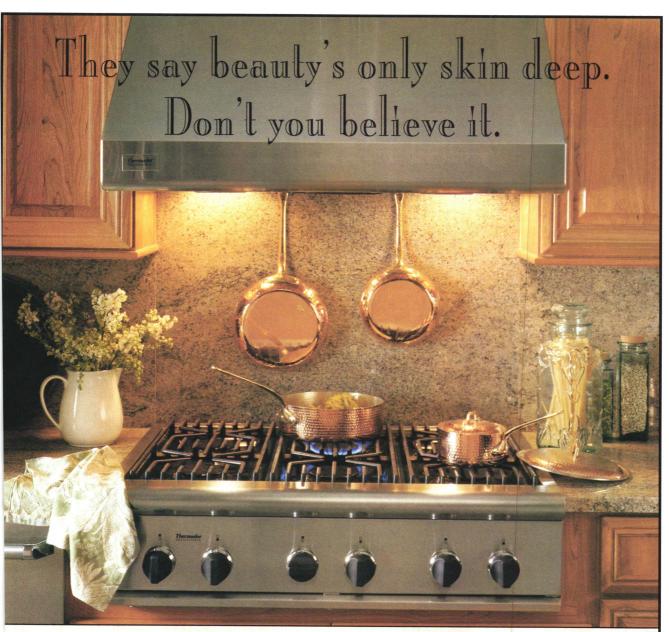
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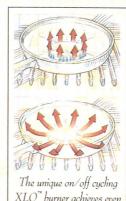


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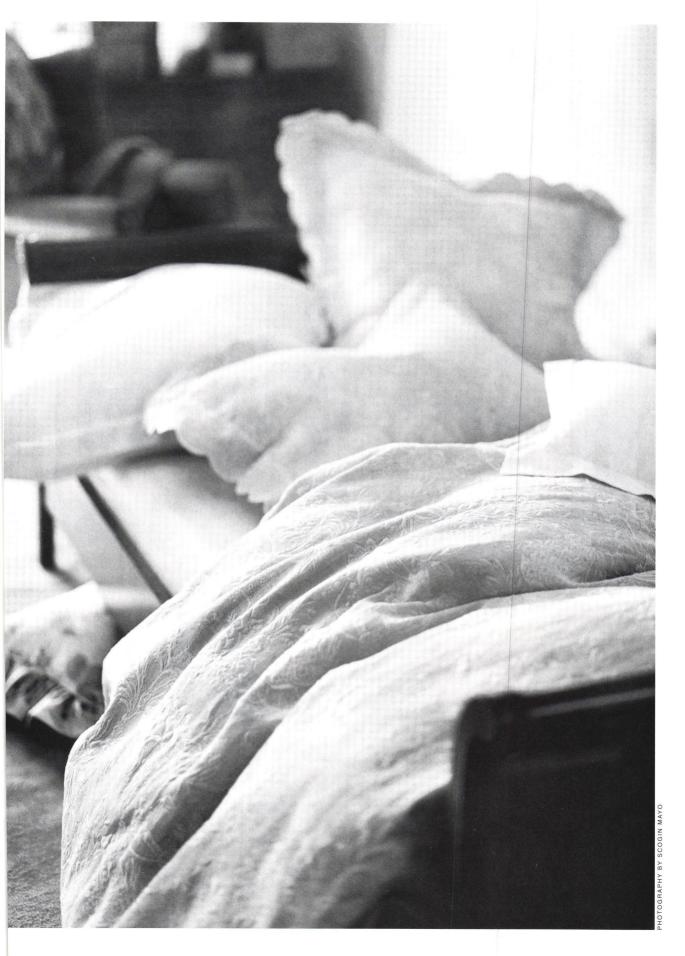


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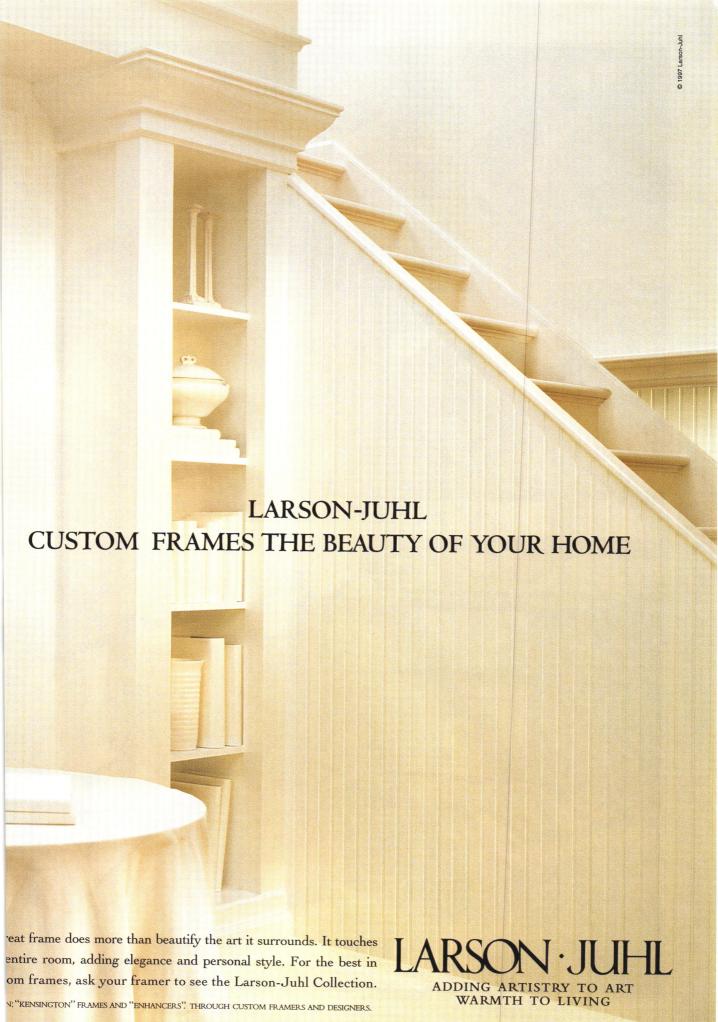
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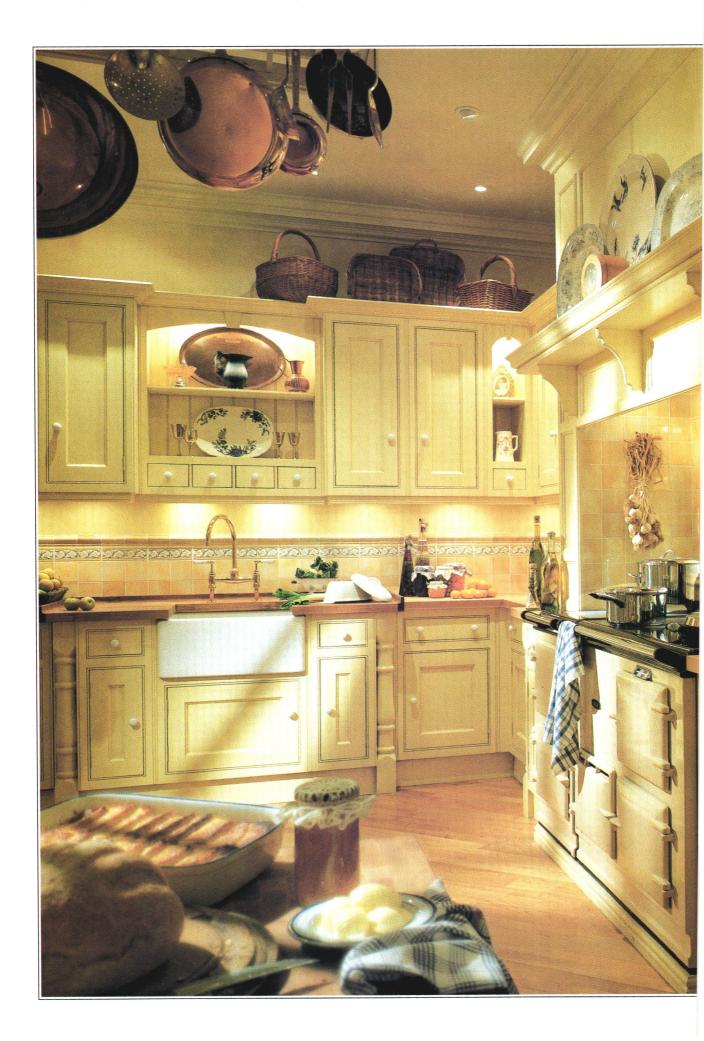
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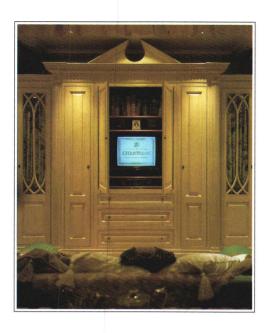
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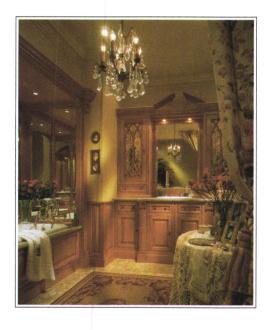
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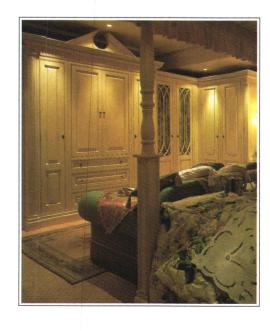
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Shower Power

Like so many once simple rituals, showering has become a phantasmagoria of possibilities. Keeping America clean and upright, in the showering sense, has become a national obsession. Just choosing a **showerhead** can be daunting—but we have some suggestions. In addition, this month, we examine the reinvention of **Ethan Allen**—and we reconsider **Louis Vuitton**. And we introduce "The 20-Minute Gardener," a monthly column for all of us who are short on digging time.



Domestic Bliss*

SHOWER POWER

Roy Jacuzzi, the California businessman who redefined our concept of the bathtub, is set on transforming the shower, too. "We're primarily a nation of shower-takers," says Jacuzzi, who started selling his trademark whirlpool tubs in 1968 and "standup whirlpools" twenty-two years later. "There's really a larger market for showers than tubs." His company's latest unit, the J-Dream II, which sells for about \$10,000, is the epitome of the modern American shower: Designed for side-by-side showering, it has two seats, two sets of sixteen hydrotherapy jets, a concealed closet with built-in

THE WAY WE WASH

Percent of new or renovated bathrooms with showers that are separate from tubs: 50

Percent of new or renovated bathrooms that have separate showers with more than one nozzle: 33

Percent of new bathrooms with stereos or TVs: 10

Percent of women who use a washcloth when bathing: 77

Percent of men who use a washcloth when bathing: 65

Percent of women who take only baths: 12

Percent of women who take only showers: 61

Time when American women shower or bathe:

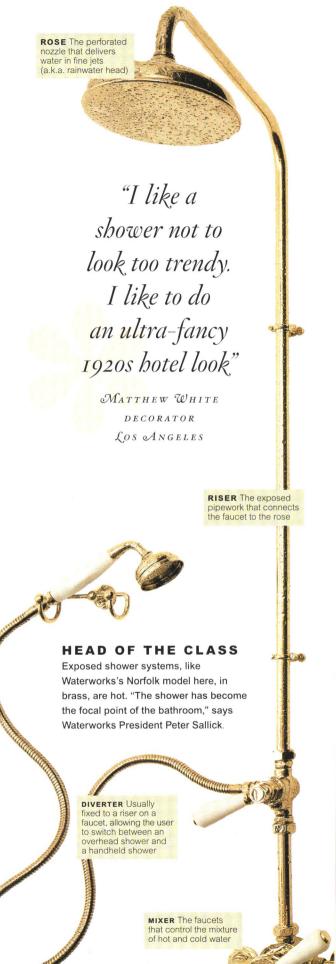
47 PERCENT
IN THE MORNING;
38 PERCENT IN
THE EVENING;
15 PERCENT MIDDAY

SOURCES: U.S. Census Bureau; National Kitchen & Bath Association; Colgate-Palmolive shelves, a steam bath, handheld showers, and a built-in stereo with a CD player and four speakers. "We call it the J-Dream because this is the shower of my dreams," says Jacuzzi.

The fantasy shower is becoming a reality for more and more Americans. Larger showers—with benches, skylights, both handheld and overhead nozzles, niches for storing shampoos and lotions—are the norm now. "The bathroom is to the '90s what kitchens were to the '80s," says Chris Casson Madden, author of Bathrooms, which is filled with pictures of over-the-top showers. "The spa experience we've all had has had an impact on the shower," she says. "We all travel and stay in these great places, and then decide we should live like that at home.'

Los Angeles designer
Matthew White steers his
clients away from building
overblown, spa-style showers:
"They're great when you're in
a hotel and have time to luxuriate in the bathroom," says
White. "But who has time
for that in their daily life?
For everyday use, you want
to get in and out of the
shower quickly."

The craving for up-tothe-minute showers, however, is often matched by a yen for a nostalgic look. "A lot of people don't want a shower that looks like a car wash," says Peter Sallick, the president of Waterworks, a Connecticutbased manufacturer and retailer of old-fashioned-looking plumbing. "They want an architectural statement," he says. But at the end of the day (and certainly at the beginning), it's a shower's performance that counts most. As Kramer said on a memorable episode of Seinfeld: "If I don't have a good shower, I am not myself."





LIZ GLA IB O B N E



Domestic Bliss*

THE STATUS MERCHANT

For prestige showerheads and fittings, Americans inevitably turn to the land of Range Rovers and Rolls-Royces. At the Czech & Speake shop on London's Jermyn Street, Edwardian-style shower risers and mixers

that have the rakish charm of vintage sports cars are sold to an international clientele, including Bill Gates, John Kluge, and Calvin Klein. For those who equate luxury with venerable London hotels like The Savoy and Claridge's, Czech & Speake is terribly chic.

"Forty percent of what we make ends up in the United States," says Frank Sawkins, a former interior designer who founded the company in 1979, after having trouble finding suitably elegant plumbing for his projects. "At that

time, if you wanted luxury plumbing, there was only Sherle Wagner," he says, referring to the New York company that is known for gold-plated, rococo fixtures. Sawkins came up

with a less flashy alternative based on an Edwardian theme and reintroduced the concept of exposed plumbing as a decorative statement. In fact, Czech & Speake's fixtures are so handsome, they've helped make exposed bath-

room pipes de rigueur especially for traditionalists who abhor even a suggestion of high tech.

But Czech & Speake's products are more than good-looking: the Thermostatic Shower Mixer, for instance, prevents accidental scalding, since the hot water flow is shut off automatically if the cold water stops.

Like many luxury goods, Czech & Speake shower systems (which can easily cost more than \$1,000) are a good investment if properly maintained. "When you buy a car, you

get it serviced on a regular basis, so we're starting a campaign to encourage people to service our fittings," says Sawkins. "Even a Rolex watch needs to be cleaned occasionally."



Capitalizing chic cine on our increasing reluctance to drink tap water, water-filter manufacturers are now trying to persuade us not to bathe in it either. The culprit is chlorine, which allegedly can produce carcinogenic traces when combined with some elements in tap water. Of more immediate concern to many people is chlorine's culpability for bad-hair days. Chlorine "makes hair brittle and unmanageable," warns the package for Sterling Spring's Shower Filter. "It bonds chemically with protein in hair and skin-disrupting the effect of shampoos." At \$59.95, the filter is certainly less extravagant than washing your hair in Evian.

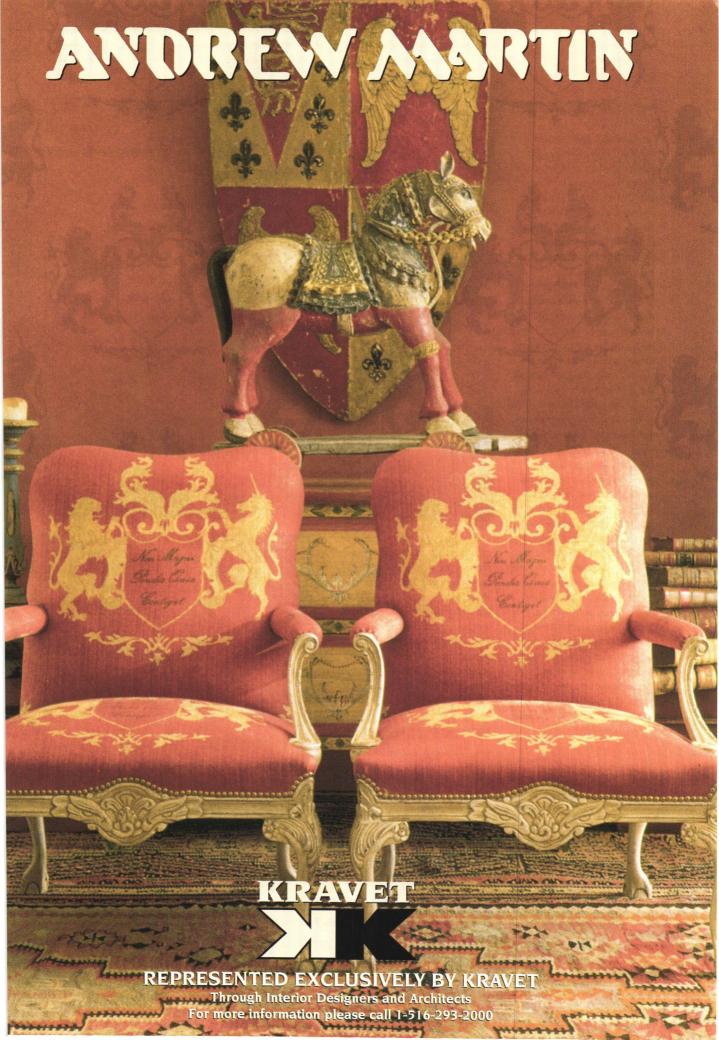


"A shower is fundamentally sexy stuff," says Czech & Speake's Frank Sawkins.



"I have had a good many more uplifting thoughts, creative and expansive—while soaking in comfortable baths or drying myself after bracing showers . . . than I have ever had in any cathedral"

EDMUND WILSON



Domestic Bliss

PAPER PLATES

John Derian, right, is so sweetly unaffected that he is not even sure of one of the names for the art he so masterfully practices. "One day, a woman walked in and told me what it was called," he says, searching his Rolodex for the card on which he wrote down the word. "Here it is. 'Potichomania.'" While the dictionary defines "potichomania" as the art of imitating painted porcelain ware, Derian has a simpler way to describe how he makes plates, bowls, and umbrella stands: "It's collage under glass."

An insatiable collector of old paper-faded ledgers, receipts, and letters, as well as colorful prints and illustrations—Derian has found an elegant way of preserving and disseminating his treasure trove. He makes copies of antique documents, combining faded words and numbers with vibrant pictures of flowers, fruits, and animals to create decorative accessories (about \$45 for a paperweight, \$78 and up for a small plate, and as much as \$585 for a lamp). Since he and his staff of seven basically paste the papers under glass and back them with felt, most of his pieces cannot be submerged in water. "A few things are lightly functional," he says, "but nothing is dishwasher-safe."



Derian's wares are now sold at about four hundred stores around the world, but only his recently opened studio and shop in New York's East Village has his entire oeuvre—as well as a handpicked assortment of antique and vintage furniture. Though he got into retailing accidentally—because the space he rented happened to be on street level—Derian enjoys moonlighting: "Being a shopkeeper brings me great joy."





What to listen to while driving to the nursery for peat moss and pansies? The Writer in the Garden fits the bill. The two audiocassettes (\$16.95/pair; to order, call

800-755-8532) feature thoughts on gardening from forty-four authors, including Colette, Emily Dickinson, Gertrude Jekyll, Russell Paige, Vita Sackville-West, and E. B. White. Culled from essays, novels, poems, diaries, and letters, the readings by five actors are so engrossing and inspiring that you'll want to listen to them on your Walkman while weeding, too.



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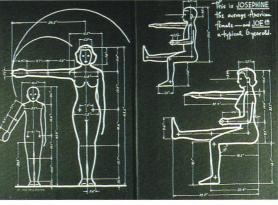
Domestic Bliss

REGARDING HENRY

"Henry Dreyfuss: Directing Design," which runs from March 18 through August 17 at the Cooper-Hewitt National Design Museum in New York City, makes clear why so many Dreyfuss designs—Honeywell's Round Thermostat, AT&T's Trimline telephone, Deere & Co. tractors—have become classics. Dreyfuss (1904-1972) pioneered the consideration of "human factors"—reach, grasp, and many other physical and mental aspects of using an object—in industrial design, which has made life easier for all of us.

Henry Dreyfuss's blueprint for industrial design required that everything, from clocks to tractors, respond to human needs.









The China Syndrome

"I needed plates and cups for my garden," jokes Christian Tortu, the fashionable French florist who has a shop in Paris and a boutique at Takashimaya in New York. Tortu has designed a line of china called Verdures (for A. Raynaud & Co., the venerable French firm), which was inspired by plants that grow in his own backyard. He has decorated the plates with the obvious—ivy, olive branches, ferns-and the ambiguous. "I think it's important that there are some things that you can't identify," he says.

While Tortu can pull together a magnificent centerpiece in minutes, developing the china pattern required a year. "It took a month just to explain to the painters that the gold rim was not supposed to be perfect," he says. "For them it is very wrong. Two months were spent on the saucers, whose recesses are surrounded by a pale-blue wasl which suggests (depending on your point of view) a spill or a pond. "You can't have a garden without water," Tortu says.

The mix-and-match collectio is sold by the piece, not by the place setting, and includes Japanese-style teacups and bowls. "It's eclectic," he says, "which reflects how we eat now

Rabbit Redux

Swid Powell, which is known for producing tableware designed by architects and artists such as Robert Venturi and Michael Graves, is now minting limited-edition Bugs Bunny-inspired merchandise. What's up? A curvy, carrotlike, silver-plated ice bucket, right, with whimsical rabbit-ear handles (\$350); silver-plated, paw-shaped ice tongs (\$85); a silver-plated pitcher with a Bugs-silhouette handle (\$350); and a handblown, carrotorange glass salad bowl with rabbit-foot-shaped servers (\$225). —Leslie Brenner







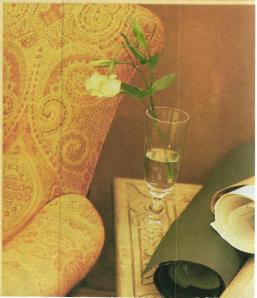
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When Lightning Strikes

Last spring, over a relaxed dinner at Mecca, a hip San Francisco supper club, Pottery Barn president Gary Friedman challenged his top lieutenants to devise the company's next best-seller. He led the discussion, suggesting they develop a good-looking clamp lamp—an item that nobody can find and that almost everybody needs at some point. Many of his staff laughed at the notion. After all, a clamp lamp is a staple of dormitory decor, and Pottery Barn now prides itself on being a source for a more grown-up style of decorating. But Friedman persisted. "If I talk about something long enough,"

usually someone will do something about it," he says.

That dinner led to the creation of a sophisticated clip-on lamp with a flexible stem and polished-nickel shade (\$49).

He's so enamored of the concept that he plans to introduce clamp lamps in other styles. "It could be a huge category for us," says Friedman, who sees the lights attached to desks, side tables, and headboards. "Clamp lamps are usually crappy lights you buy when you can't afford or find anything else. We're taking a useful item and trying to make it more attractive."



Ready for the Luxe Laundry Room?

The laundry room may never be the same. Amana, the lowa-based appliance manufacturer, introduced a professional-style, stainlesssteel washer and dryer for residential use at the National Association of Home Builders Convention in Houston in January. Taller and bolder than standard models, these muscular machines should appeal to the same people who put restaurant-quality stainless-steel ranges and refrigerators in their kitchens. Can extra-virgin bleach and herbal fabric softeners be far behind?

DIALECTICAL MATERIALISM

WHAT The vintage Louis Vuitton trunk used as a coffee table.

why now Even as Louis Vuitton (following the precedent set by Chanel and Gucci) becomes fashionable again, there's nothing quite so chic as really old Louis Vuitton, which connotes the glory days of transatlantic cruises and Pullman cars. Adapted as tables, the trunks suggest that one's good taste, like one's money, is inherited. In some zip codes, they're as common as Coromandel screens.

INITIAL IMPRESSIONS

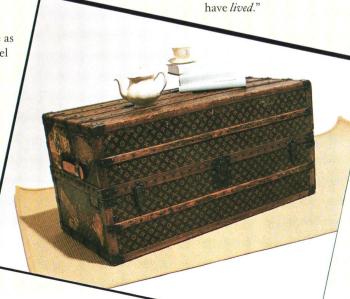
Though the founder opened his first eponymous shop in Paris in 1854, the famous LV monogrammed canvas was not developed until 1896, as his heirs fought to differentiate their trunks from imitations. Thus, many of the most

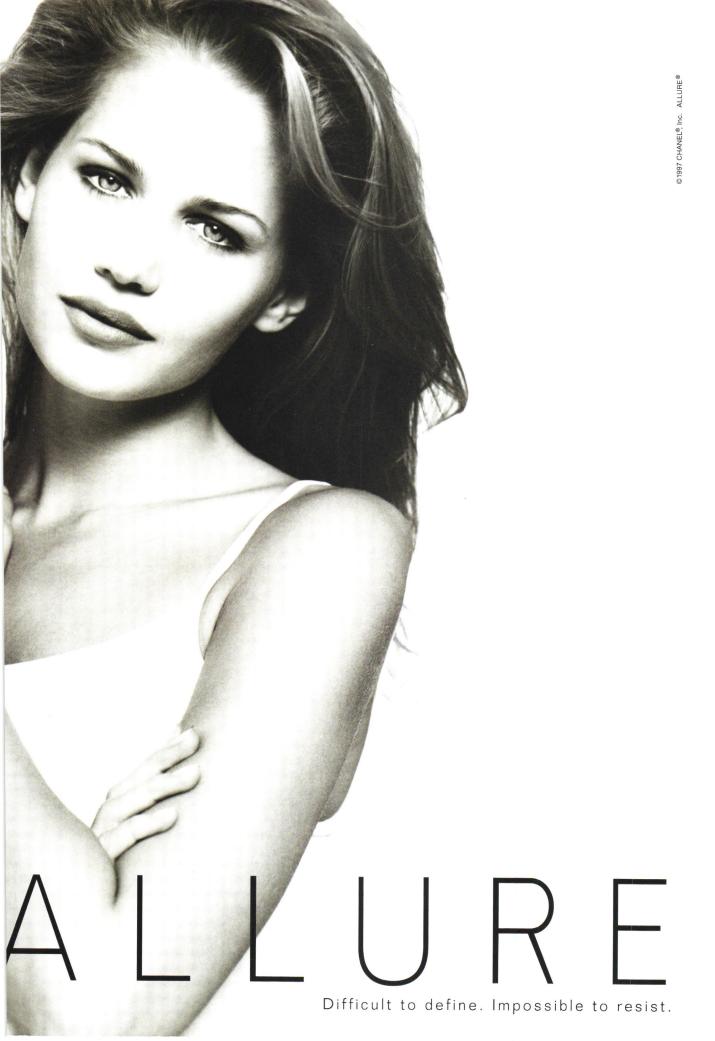
sought-after pieces are not immediately identifiable as Vuitton except to aficionados, who recognize the old striped or checked canvases. That even his oldest designs can be used as tables is due to Vuitton's introduction of flat-topped trunks (to replace round-topped ones) that could be stacked on trains and ocean liners.

sentimental education "At boarding school and college,

everybody uses their trunks as coffee tables," says Helen Lee Schifter, explaining how she got the idea to use trunks as a TV stand and a table in her Park Avenue apartment.

them as tables, but they have to be old," says Italian decorator Milly de Cabrol.
"They have to look like they

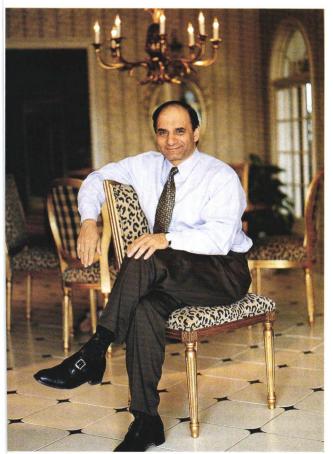






Domestic Bliss*

Ethan Allen President Farooq Kathwari, below, has given the chain a radical makeover. The company's new sensibility is evident in its eclectic accessories, such as the Studio Pottery Lamp, candle wall sconce, Murano glass vase, nature collage, and wood trays, above.



The Business of Bliss

*

AN AMERICAN REVOLUTION

It's not your grandparents' Ethan Allen.

The sixty-five-year-old manufacturer and retailer whose name is synonymous with genteel Yankee furniture has undergone a metamorphosis. Beginning in 1991, the company discontinued its Colonial line and redesigned 85 percent of its merchandise. This spring, Ethan Allen is embarking on another ambitious expansion, by introducing hundreds of new accessories. They will be showcased in their own storewithin-a-store at the new Ethan Allen in Stamford, Connecticut, which, at 30,000 square feet, will be the company's largest. Unlike furniture and upholstery that have to be ordered, many accessories will be sold on a cash-and-carry basis. "One of our objectives is getting consumers to come into our stores not only for major purchases," says President Farooq Kathwari.

Now there's something for everyone—from weathered-stone cachepots to gold-leafed lamps with leopard-print shades. "You would never have seen a lamp like *that* here a few years ago," says Craig Stout, vice president of merchandising.

Though the accessories are divided into seven categories including EuroGarden, American Crafts, and Neoclassics - Kathwari savs the modern way to decorate transcends categories. "The changes in how people furnish their homes have accelerated in the past seven or eight years," he observes, which is why Ethan Allen had to change, too. "This approach is radically different from how people decorated thirty years ago, which was based on the

design of their houses. A Colonial house had Colonial furniture and a contemporary house had contemporary furniture."

But convincing consumers that Ethan Allen understands eclecticism has been a hard sell—even though sales have increased by 55 percent in the past five years. The company will spend \$24 million on TV ads this year to get its new message across to those who still think Ethan Allen embodies eighteenth-century aesthetics. "It's hard to change a well-established image," Kathwari acknowledges.

ETHAN ALLEN 101

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NAMED AFTER:

American Revolutionary soldier who advocated independence for Vermont

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NUMBER OF SAWMILLS IN THE U.S.: ?

NUMBER OF STORES

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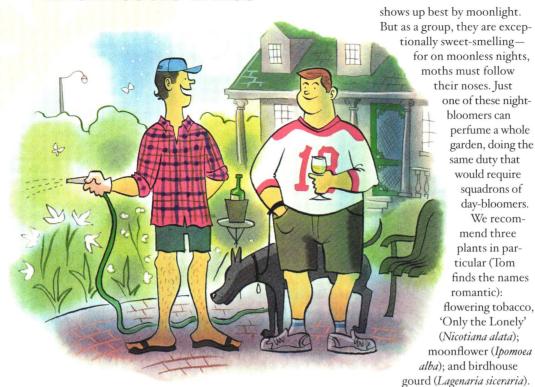
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SYMBOL: ETH

web site:
www.ethanallen.com

1996 SALES: \$509.8 million

Domestic Bliss*



The 20-Minute Gardener

A POSTMODERN NOCTURNE

By Tom Christopher and Marty Asher

According to Marty, 20-minute gardening is the art of the possible—though how would he know? A suburbanite now, he was city born and bred, and remains a horticultural tabula rasa. But Marty's friend Tom is a professional horticulturist, and even he admits that traditional gardens fly in the face of the harried postmodern lifestyle.

Conventional gardens are designed to be enjoyed during the daylight hours, yet everyone we know (do we move in the wrong circles?) spends all day at work. Afterward, there is a commute, children (maybe), Lean Cuisine, and another episode of Seinfeld. So if we ever do slip out for a breath of air, the garden, such as it is, has gone to sleep. The roses and daylily blossoms that opened that morning are spent, and the birds and butterflies have gone to roost.

While surveying this underachieving scene one evening, Tom and Marty decided to design a truly contemporary garden, one that would keep the same caffeine-driven hours they do. A garden that would reach the peak of bloom and fragrance during that brief interval of leisure that comes right before slumber. One that would require no more than twenty minutes of work a day. After all, Marty reasoned, if Seinfeld can fit a whole episode (excluding the commercials) into twenty-two minutes, then that ought to be enough time to do a garden.

The secret, they soon realized, is to forget the birds and the bees. Instead, think moths. The flowers that moths pollinate typically open at sunset. True, these blossoms are pallid, because white is the color that

The 20-Minute Gardener is an original column by Tom Christopher and Marty Asher, whose recent book is The 20-Minute Gardener (Random House)

THE GAME PLAN



EARLY APRIL:

* Order seeds of nightblooming plants.

squadrons of

day-bloomers. We recom-

mend three

Arrange the plants around a

bench or garden seat-you'll break your neck strolling around in the dark. And be realistic: a cluster of tobacco along-

side the back door, a single

gourd vine climbing the arbor,

and a pot of moonflowers will

absorb the entire twenty min-

These are satisfying plants.

draping trellis, trees, and shrubs

The gourd grows like kudzu,

with ghostly crêpe blossoms,

and later, huge, bulbous fruits

can turn into bottles, musical

instruments, or birdhouses.

Most bugs apparently have

more sense than people, for

common varieties will not chew

the tobacco, which bears three-

foot-tall spikes of white flowers.

The moonflower vine's spiraling

buds open to huge ivory bowls

that are sure to be the garden's

All these beauties will be

waiting for you when you get

home. Whatever time that is.

most exotic ornament.

that the aesthetically challenged

utes of daily gardening.

SOURCES:

PINETREE GARDEN SEEDS Box 300, New Gloucester, ME 04260 207-926-3400

THOMPSON & MORGAN INC. P.O. Box 1308, Jackson, NJ 08527 800-274-7333



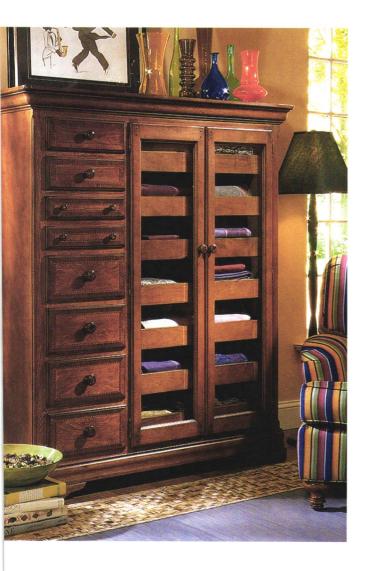
* Sow seeds in peat pots filled with commercial seedstarting mix. Combine nicotiana seeds with a bandful of clean sand to make sowing easier; rub moonflower seeds across medium sandpaper to weaken hard seed coat. Water and set on a sunny windowsill.



LATE MAY

* Two weeks after the last spring frost (ask your local nursery for date), transplant seedlings into the garden.

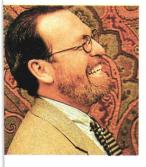
* Chill bottle of good Chardonnay. &



A MASTER'S TOUCH is revealed in the details.

A little bit elegant, a lot casual, Alexander Julian brings his award winning style to furniture. Here you'll find pieces with personality, an easy elegance with a nod to the past and a designer's attention to detail.

Details abound — tortoise shell and woven leather buttons become drawer pulls. Argyle and wing tip shoe patterns are transformed into wicker, wood, and iron. Like a well planned wardrobe, this collection is made for mixing and matching. A vintage look with a new twist — with utmost attention given to texture, color, shape, pattern — and comfort. Relax in style with Alexander Julian Home Colours by Universal Furniture.



Furniture should have an easy elegance that fits today and tomorrow."

– ALEXANDER JULIAN













EMANUEL UNGARO

LIBERTÉ

from "the Poliform dictionary of home design"



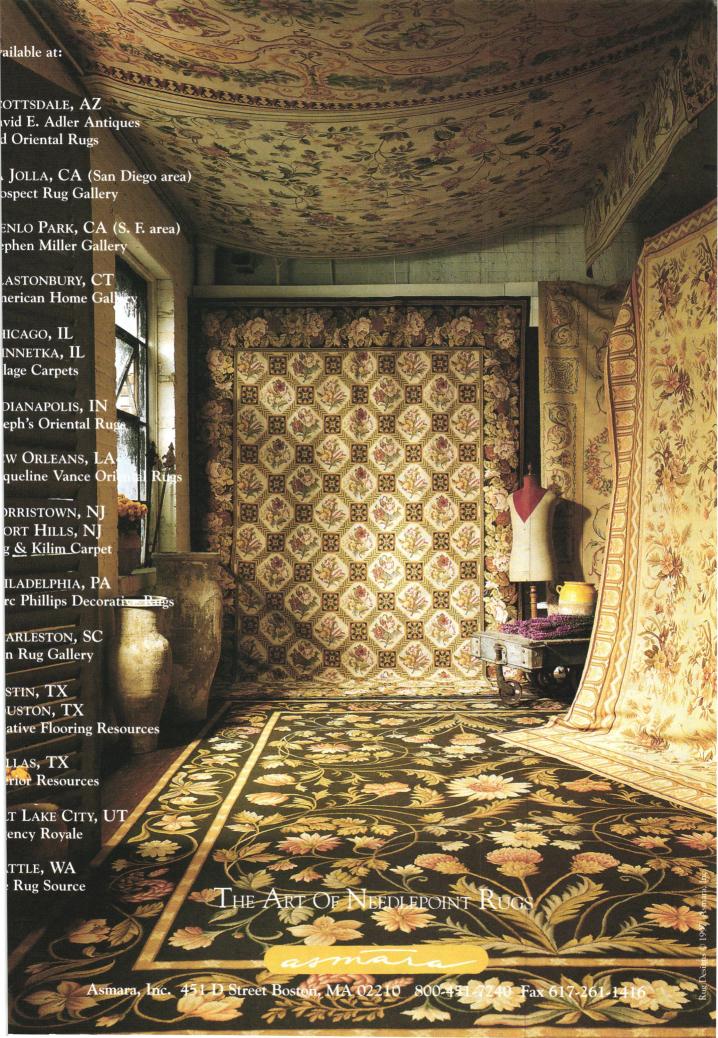
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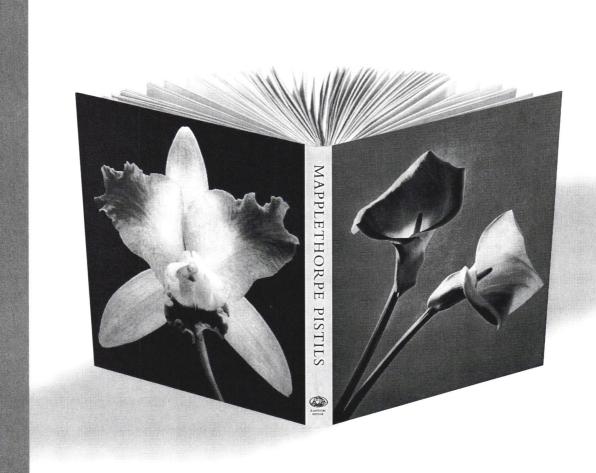
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PISTILS Robert Mapplethorpe

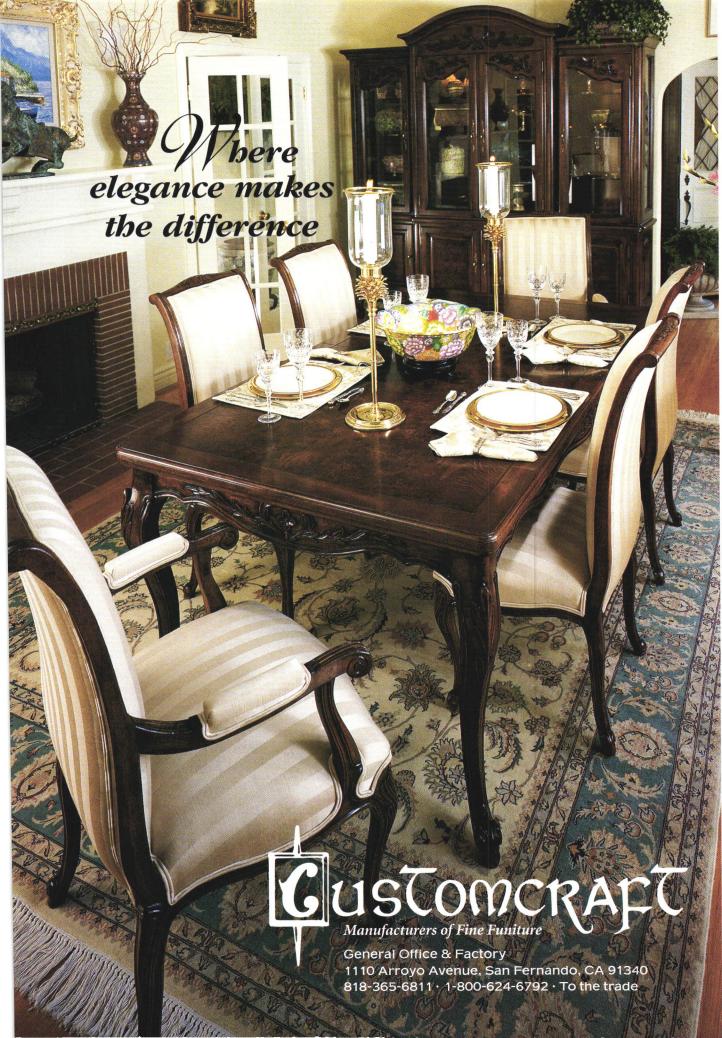
THE FLOWER PHOTOGRAPHS



A GIFT TO CULTIVATE THE SOUL

Often provocative, always brilliant, here are Mapplethorpe's most popular photographs of flowers, all of which capture the exquisite beauty and subtle suggestiveness of nature's art.

RANDOM A HOUSE http://www.randomhouse.com/



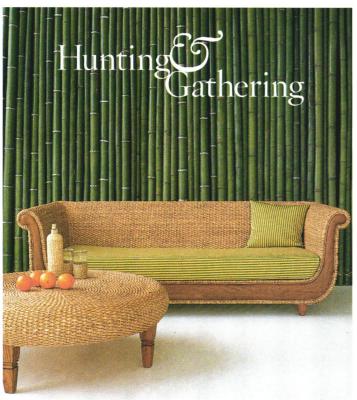




Tender Shoots

Water hyacinth and sea grass have both gravity and grace. The hyacinths grow in ponds and streams; sea grass thrives, submerged, in ocean waters. Brought ashore and handwoven into chairs, ottomans, tables, and rugs, both plants make exceptionally durable indoor furniture, without sacrificing any of their natural ease.

PRODUCED BY KATHRYN BROOKSHIRE STYLED BY PAUL FORTUNE







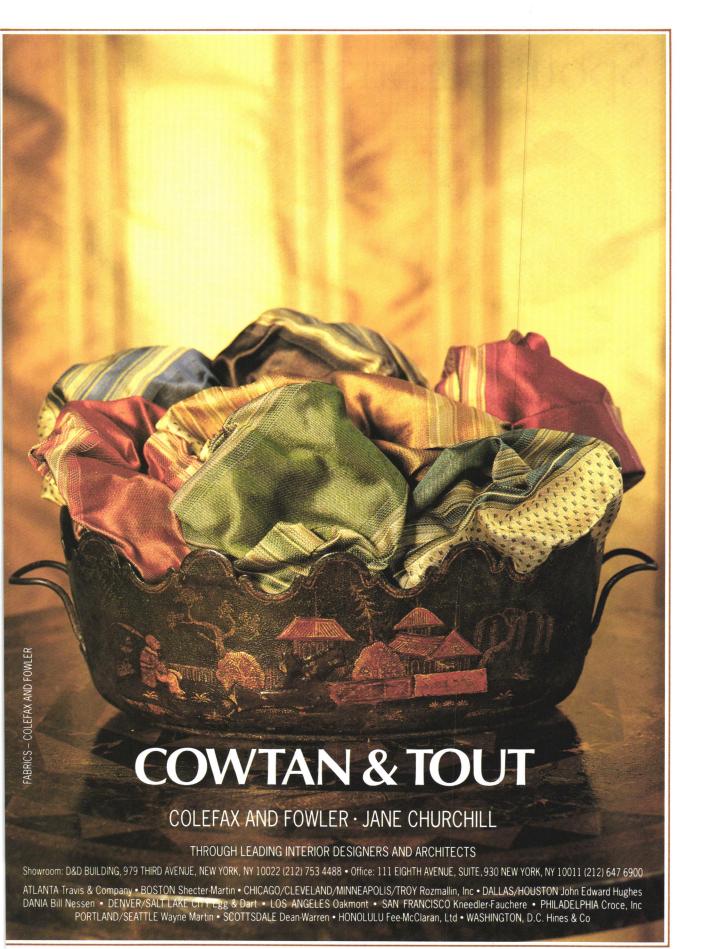


Tropical in origin, water hyacinth and sea grass furniture will travel well to cooler climes if you provide it with the proper changes of clothes. Paul Fortune, a Los Angelesbased interior designer, suggests trying one or more of the following

seasonal improvisations:

- **1** Throw a tartan blanket over the back of a chair or sofa for fall.
- **2** For winter, have the cushions upholstered in a good leather.
- **3** Dress the upholstery in a beautiful crewel to give the pieces a springlike feeling.
- **4** In summer, bring the outdoor feeling of the furniture indoors with slipcovers in a striped fabric.
- **5** Whatever the season, maintain the natural color and texture of the material by keeping the furniture out of direct sunlight and away from direct heating.

VERSATILITY Previous page: Chairs, \$800/each, Walters Wicker. Ottoman, \$3,450, Ralph Lauren Home. Abaca rug, Waldo's Designs. This page, clockwise from top left: Empire sofa, \$1,895, and coffee table, \$695, ABC Carpet & Home. Lounge, \$620, Munder-Skiles. Club chair, \$2,955, and table (shown here without base) \$1,485, Ralph Lauren Home. Chaise, \$4,122, and ottoman, \$1,106, Century Furniture.

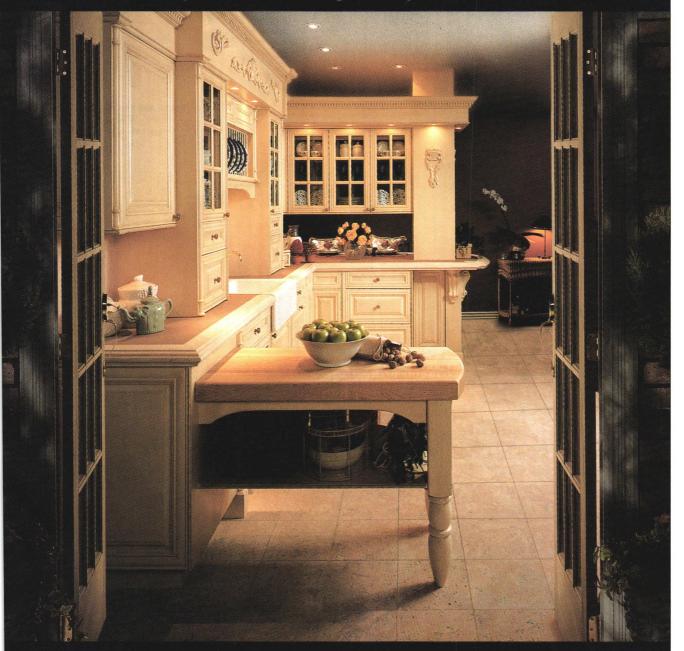




Delicious to look at, delightful to hold, spigots and sprinklers in a variety of fanciful shapes remind us that yard chores should join the solid satisfaction of a task well done to the carefree childhood pleasure of being barefoot in the grass.

—AMY CRAIN

It just doesn't get any better.



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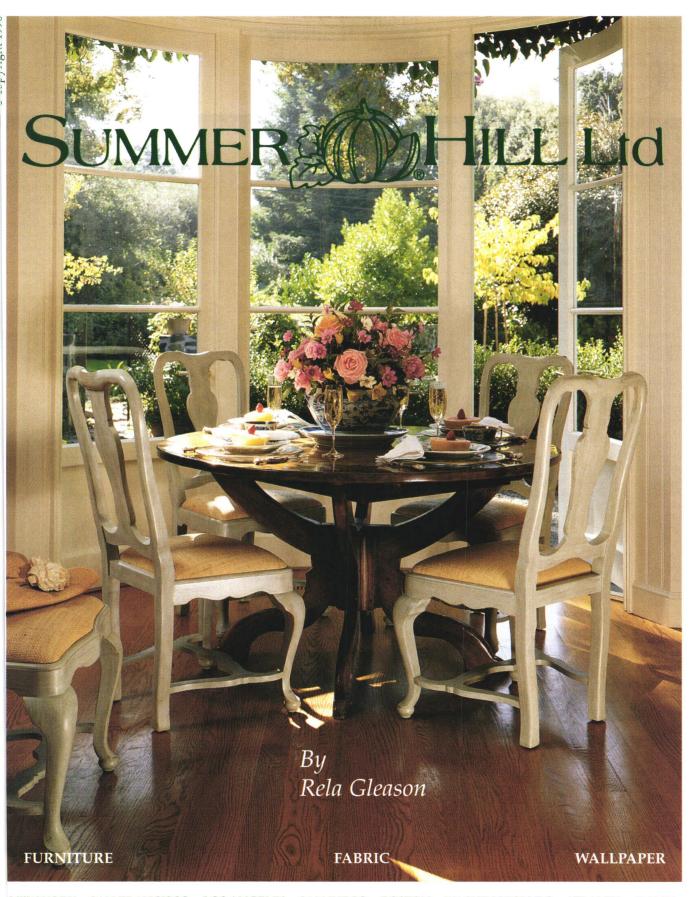
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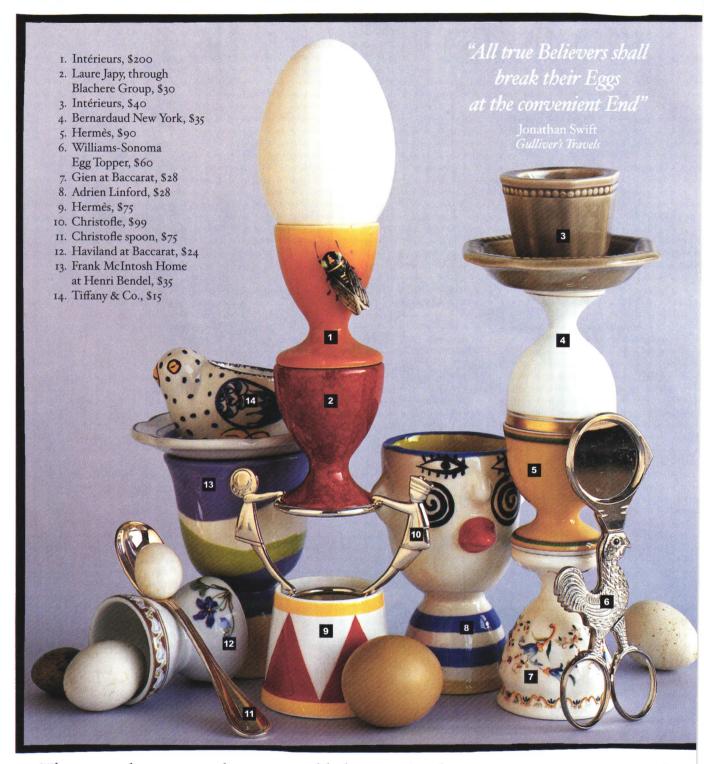


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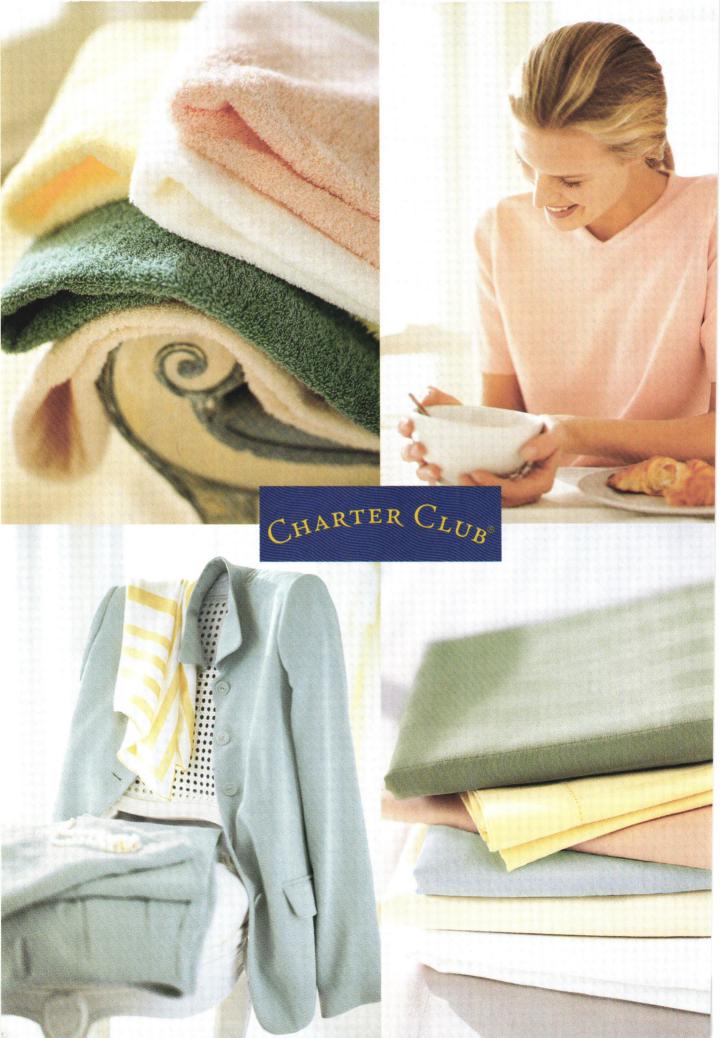


Oval Offices



The most elementary pleasures are likely to excite the greatest passions, as Jonathan Swift knew when he described the bloody war over the proper way to break an egg in *Gulliver's Travels*. But whether you are a *Big-Endian* or prefer to start in at the other side of the egg, the proper cup helps civilize a favorite morning ritual.

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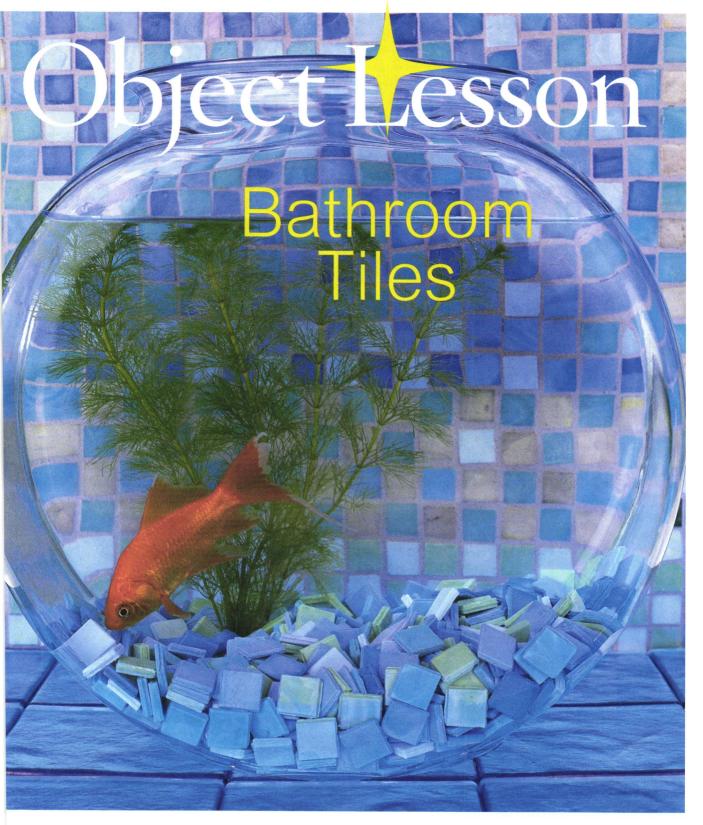
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NEW DIRECTIONS

The prestige of a bathroom has usually been measured by how much distance it puts between us and our primitive ancestors: the higher the tech, the harder the edge, the better the room. But that trend is over. Designers and decorators are moving toward bathrooms in softer, more individual styles. "I have a problem with big bathrooms filled with lots of glass and dark, polished marble," Los Angeles decorator Jarrett Hedborg declares. "They have the ambience of a bank."

"Anything that appears old and natural is popular," Caroline Fairley of Country Floors reports. "People want something reminiscent of the preindustrial era. Nobody wants anything too glitzy." Handpainted tiles, crackled glazes, and tumbled stone in pale colors—anything that evokes a feeling of history—fill the showrooms.

Even metallic accents appear in muted copper, pewter, and antiqued gold. Variety and individuality are introduced by breaking up monochromatic schemes and rigid geometry with irregular patterns, hand-painted motifs, and border tiles that mimic architectural moldings.

Color also takes a cue either from the distant past, in the form of muted mosaic tiles, or from the mid-twentieth century, with the vivid colors that were favored by early modernists. Personal choice is all. Manufacturers will match tile glazes to your paint chips and fabric swatches. Computer programs allow you to create your own mosaic pattern and have it made into preset sheets by your tile dealer. "You should feel that this environment was specifically created for you," New York designer Vicente Wolf insists. So lay it on.

NATURAL SELECTION Previous page: Murano mosaics, \$11-\$15/sq. ft., by Sicis; blue glass tiles, 4"x 4", \$4/ea., by Americana Glass, all through Hastings Tile. This page, above left: Tumbled mosaics, Limestone Variations, \$70/sq. ft.; shell tiles, 5" x 5", \$72/ea., all from Paris Ceramics. Pale pink, square tile, Levante, 5" x 5", \$13/sq. ft., Ann Sacks Tile & Stone. Marble borders, RJ Ostia Antica, 1" x 4", \$3/ea, Country Floors. Above right: Owls, WTC LJ Hook Owl, 4" x 4". \$23/ea., with branch connectors, WTC BBD, \$16/ea.; plain tiles, \$31/sq. ft; frog, 4" x 4", \$16/ea.; dragonfly, WTC LJD, 4" x 4", \$16/ea.; branch tiles, WTC BHRB, 1.5" x 8", \$21/ea.; snake, WTC LJC, 1" x 8", \$19/ea.; all by Pratt & Larson/Country Floors. Stacked octagonal stones, PI Beaumanière Avignon, 6" x 6", \$22/sq. ft., Country Floors. Slate, 12" x 12", \$5/sq. ft., Stvdivm V. Terra-cotta tile, Tierra Valenciana, 12" x 12", \$6/ sq. ft., Ann Sacks.

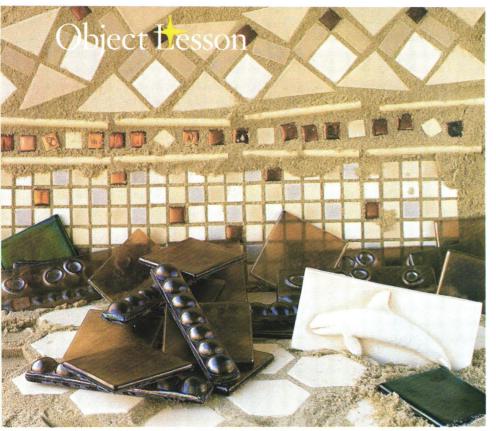
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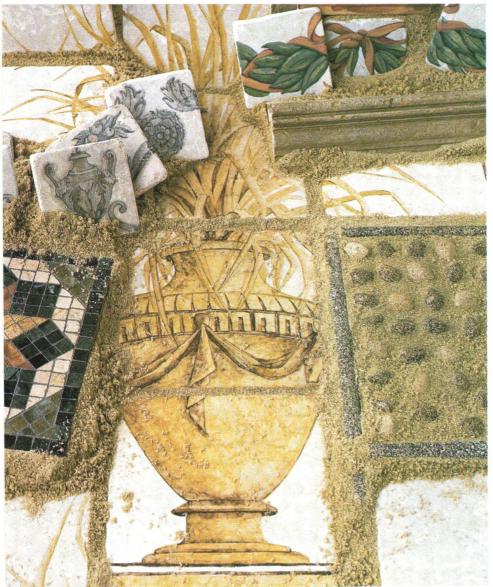
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Through Architects and Interior Designers





EARTH, STONE, AND FIRE

Ceramic tiles, glazed or unglazed, are made from a mixture of clays fired at high temperatures. Most glazed ceramic tiles are scratch-resistant and stain-proof and are available in high gloss, matte, or slipresistant finishes. Unglazed ceramic tiles can be protected from stains with a penetrating sealer or with an acrylic finish. Prices vary enormously, but even at the low end, high quality can be found.

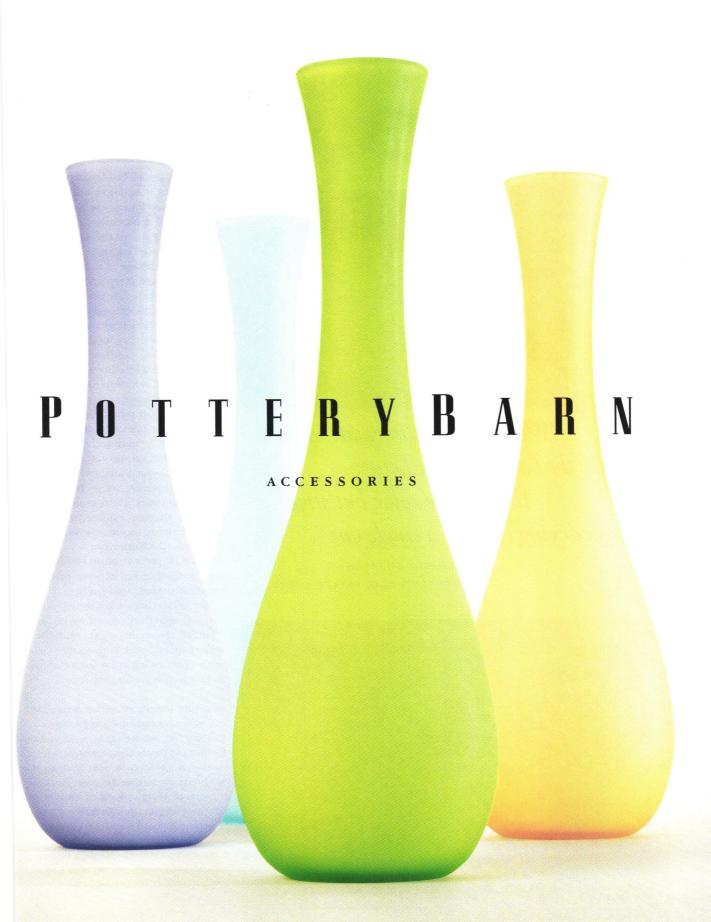
Glass tiles are experiencing a renaissance due to the brilliant array of colors now on the market. Unless glass tiles have a textured finish or are cut into mosaic pieces, they are best for walls and countertops, as they are slippery. They can also be more expensive than many ceramic tiles.

Terra-cotta tiles are made from extruded or hand-formed clay. Often unglazed, these tiles are prized for their rustic look and are available in a variety of shapes and sizes suitable for both walls and floors. Porous, softer, and generally less costly than ceramic, terra-cotta can be finished with linseed oil and waxed for protection. Quarry tile, which is not quarried but made of fired clay and shale, is exceptionally durable. Ideal for floors, quarry tile is now available in a number of shades.

Limestone, slate, and sandstone are part of the trend toward textured, natural materials in the bathroom. Since limestone is porous and stains easily, it should be sealed and should not be used on countertops. Slate is practical for any surface and is an inexpensive way of achieving a natural look. The gritty surface of sandstone provides good traction for shower floors, but if used on counters, it can be difficult to clean.

Tumbled marble Slick, polished slabs of marble are a thing of the past. In their place, soft, rounded, and weathered tiles of tumbled marble are bringing texture and warmth to the bathroom. Some marbles are too porous for use in a shower or on countertops because they are easily discolored by soaps and the minerals in water, and all tumbled marble should be properly sealed.

NOT-SO-PLAIN GEOMETRY Mosaics, top, can be laid in a delightfully haphazard manner or positioned according to strict patterns, as in the mosaic square, left, which comes preassembled. In another variation from standard practice, corner tiles from a border were laid in sand, where they resemble pebbles. To make a floor or wall from these border tiles, you can set them in cement. Sources, see diagrams, back of book.





"When it comes to resale value, the simpler the bathroom, the better. You can use color, but stick to varying tones of a single one"

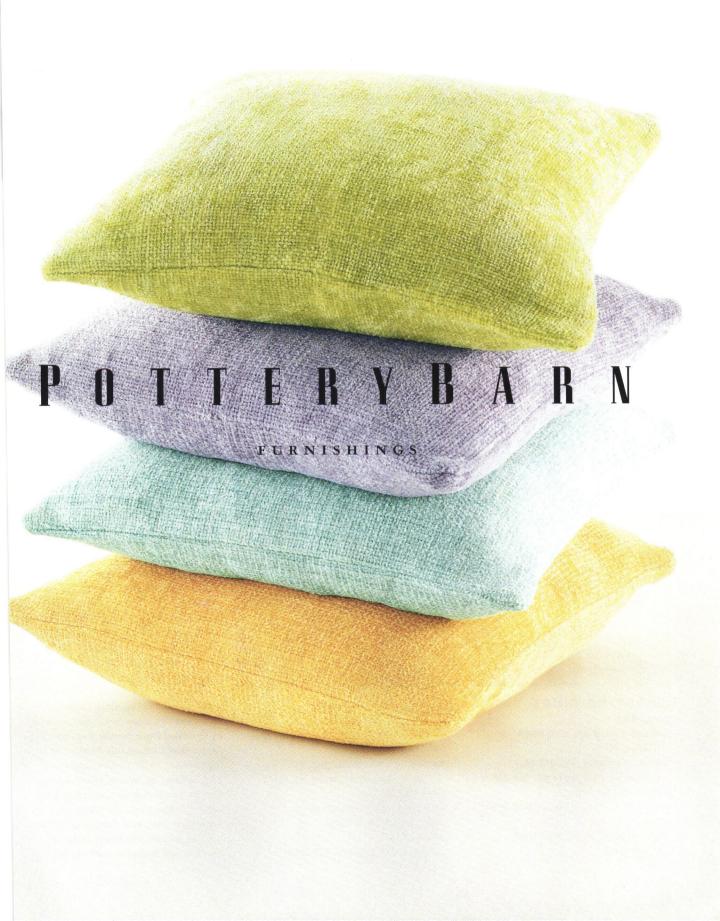
> Bridget Martens Sotheby's real estate agent



WELL-LAID PLANS

- Floor tiles should be thicker, harder, and more slip-resistant than wall tiles.
- A child's bathroom should be tiled at least halfway up the wall for easy cleanup.
- Floor tile laid on a diagonal makes a room look more expansive.
- Small tiles in a small room may make everything look miniature. Large or oversized tiles can open up a room.
- Colored grout may overwhelm tile. Stick with grout in neutral tones.
- To add color to a neutral room, put in a mosaic tile rug or trim a wall with preassembled mosaic borders. If you want a spontaneous look, don't work from a pattern, counsels Judyth van Amringe, editor at large. Simply chose a color palette, mark out a space for the mosaic, and let your imagination take over..
- Treat the shower as a room within a room—you needn't repeat the design that appears elsewhere. Use the same colors in different patterns, or use different colors.
- ➤ For balance, you might want the floors to be darker and rougher than the walls.
- Tile a ceiling. DeBare Saunders, of Stingray Hornsby Interior Design in Watertown, CT, likes to cover arches and domes with mosaics of tiny mirrors. "It is great in a powder room," he says.
- If you prefer one color, add interest by using the color in different shapes and by mixing it in various patterns.
- ➤ Be careful when mixing tiles from different companies, warns tile designer Stephen Spretnjak. Tile sizes are not always standard, because manufacturers often calculate size to include the width of the grout line, which can vary.
- Order 10 percent more tile than you anticipate needing, because of uneven room dimensions, and breakage.
- Save leftover tiles when the job is done. You may need them for making repairs.
- Finally, the quality of the installation really counts. Speak with former clients when interviewing a prospective installer, and try to visit previous job sites.

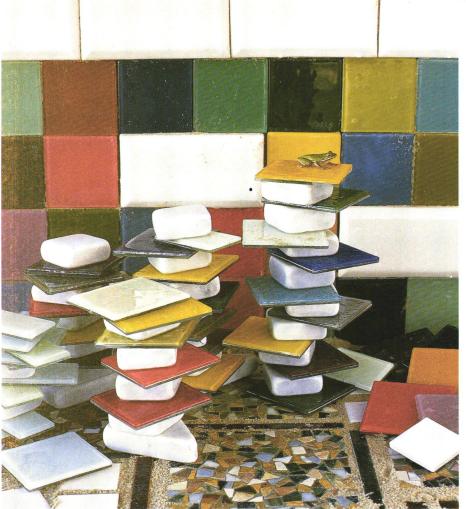
AQUATICS Glass and tumbled mosaic tiles can work well together. You might make a shower's floor with the sand-colored mosaics, top, and use the squares of clear glass tile for an iridescent effect on its walls. Because of its roughness, the sandblasted glass, top, lower right corner, would work well as a bathroom or shower floor and give the feeling of a pool of water underfoot. For sources, see diagrams, back of book. Left: Van Amringe made a bathmat out of blue tiles from Hastings Tile; around it are tumbled-marble tiles, RJ Ostia Antica, \$15 and up/sq. ft., from Country Floors.



Object Lesson

"I never put the same tile that I use on a backsplash on the floor. Using what's on the floor makes the wall seem dirty"

MICHAEL GOLDEN
TILE DESIGNER, NYC



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BETWEEN COVERS

Tile, by Jill Herbers (Artisan, \$35). Part

dream book, part celebration of tile, Herbers's survey of contemporary tile design includes helpful sidebars on glazes and mosaics. Tiles: Choosing, Designing, and Living with Ceramic Tile, by Olivia Bell Buehl (Clarkson Potter, \$40). An entertaining and informative volume capped by a practical workbook section containing tips on hiring an installer, an index of tile sources listed by region, and blueprints for floor patterns. The Decorative Tile in Architecture and Interiors, by Tony Herbert and Kathryn Huggins (Phaidon, \$59.95). A fascinating account of the design, manufacture, and social history of tile, with an emphasis on nineteenth-century tile-makers. Designing with Tiles, by Elizabeth Hilliard (Abbeville Press, \$29.95). An instructive

The Home Decorator's Bible, by Anoop Parikh, Debora Robertson, Thomas Lane, Elizabeth Hilliard, Melanie Paine (Crown, \$40). This essential book on home decoration contains two useful sections on tiles and installation.

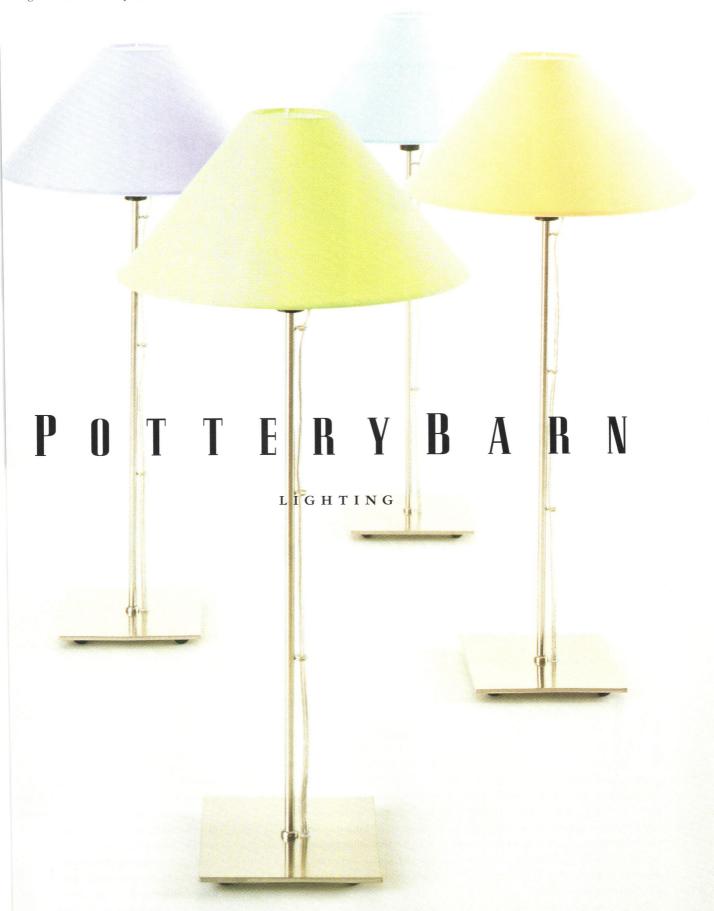
illustrated history of tile with a helpful

listing of floor designs.

Fired Earth: 1000 Years of Tiles in Europe, edited by Hans van Lemmen and John Malam (Richard Dennis Publications, \$39.50).

A fascinating pictorial survey of the history of tile, especially those made in Britain.

HARD CONFETTI Top: Colored tiles of enameled lava stone, price upon request, by Pyrolave, Paris, France, through Amsterdam Corporation. Pewter LNK rope border, 1"x 6", \$21/ea., and PPAP3 vine, \$28/ea., by Paloma, from Hastings Tile. Large ceramic tiles, verdigris, ST02; ash, ST03; limestone, ST01; \$3/sq. ft., from American Olean. Left: Colorful glass tiles become brighter when mixed with white. Sources, see diagrams, back of book.



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Chair Couture

The late decorator Roger Banks-Pye, of Colefax and Fowler, dressed up classic chairs with an eye for fabric and finish

ot every interior designer would think to upholster a chair in fabric turned inside out—particularly not a decorator at one of England's most venerable decorating, fabric, and wallpaper firms. The late Roger Banks-Pye was clearly not just any designer. His irreverent approach to decorating is the subject of a new book, *Inspirational Interiors: Colefax and Fowler*, which well illustrates Banks-Pye's guiding principle: "There are no rules."

Banks-Pye grew up in Sheffield, and

moved to London in the late 1960s to study interior design. There he combed antique and junk shops, looking for the odd pieces that others had passed over. He was never much interested in what was generally considered fine in antiques: scale, form, pattern, and color were the essential qualities he looked for.

In 1977, he joined Colefax and Fowler, the firm that is synonymous with traditional English decoration and chintzfilled interiors. For fifteen years, he cut a swath through overdecorated English drawing rooms, mixing high and low

TABLEAU VIVANT Roger Banks-Pye loved any object with beautiful form and pattern. He lined up three humble farmhouse chairs, above left, painting each in two shades of yellow and giving them blue-and-white seat covers. To complete the tableau, he placed the three chairs in front of a yellow wall hung with framed samples of American homespun fabric. Banks-Pye covered a chair with a green-checked fabric, above right, by his client Valentino and added a hand-crocheted, tasseled fringe. "Roger understood my taste perfectly," said the fashion designer.



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SKETCHES



JUST A TRIM, PLEASE Banks-Pye was legendary for the intricate trimmings he used on upholstery. He liked the way nails accentuate the lines of a chair, above, but instead of employing the popular close-nailing, he spaced nails farther apart for a less severe look. Here, each panel of an antique wing chair was finished with space-nailing over braid. Banks-Pye often used piping as a detail, above right. On a chair covered in Claremont's green Parma Damask, tricolored cord winds its way down the arm. Banks-Pye's couture hand was evident in the way he layered fringe at a chair's base. Center, an armchair in Bennison fabric has a bullion fringe overlaid with a crimped, cut fringe. The finishing touch: spaced, embroidered bundles.





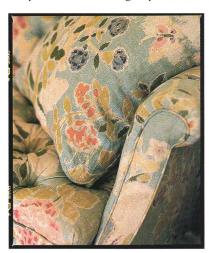
for a specific kind of chair, Banks-Pye felt. He used Colefax and Fowler's informal beige-and-white Eaton Check on a set of delicate Louis XVI side chairs, left, and on a dark-wood dining chair, above.

pieces in a modern take on classic English home style. "If a room looks nervous," he said, "people will never feel comfortable."

Banks-Pye's supreme talent was in handling fabric. He had a passion for material, which he draped and embellished with the skills of an haute couturier. It is hardly surprising that among his devotees were several well-known clothing designers, including Valentino and Sir Hardy Amies. "Roger had a meticulous eye for detail, a great sensitivity for beautiful objects, a natural instinct for scale," says Valentino in a foreword to the book.

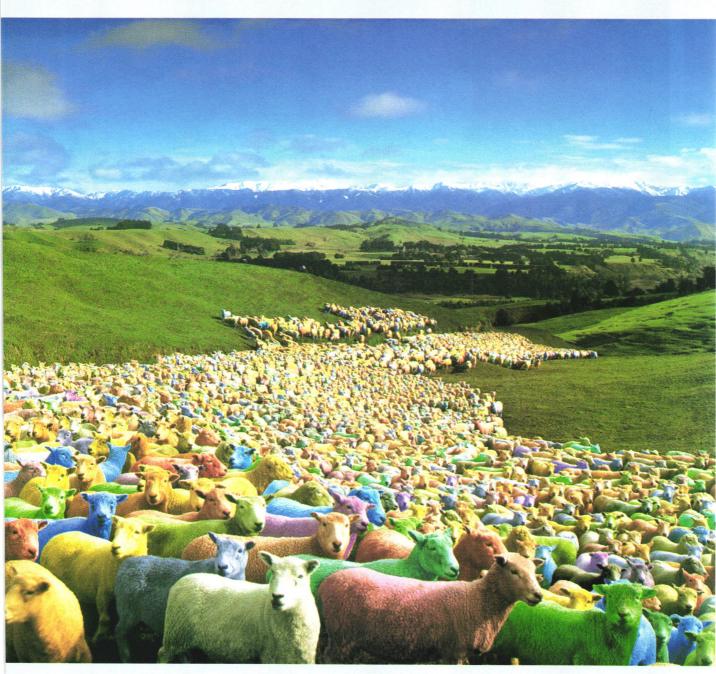
The English designer's originality is especially evident in his chairs. Among upholstered chairs, he particularly liked classic shapes; but his attention to detail elevated them. Where someone else might add just a single bullion fringe to the base of a chair, he would add another, smaller fringe above the first one. Instead of the traditional finish of closenailing over braid, he spaced the nails farther apart (space-nailing, it's called) for a more delicate look.

Banks-Pye had an eccentric sense of humor but never indulged it at the expense of style. He turned three farmhouse chairs into a tableau and put a vinyl seat on a kitchen chair so it could be wiped down after muddy hunters lunches. But nothing must have raised more eyebrows among his colleagues than when he turned classic upholstery fabrics the wrong way round.



INSIDE STORY Banks-Pye thought some fabrics looked lovely on the reverse, muted and soft, like a watercolor. He covered a chair, above, with an inside-out cretonne.

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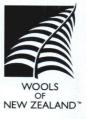


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IN SEASON

Some Like It Haute



When Alfredo Ayala cooks, Puerto Rican singers, doctors, and artists celebrate the way he joins island food to high cuisine

BY ALISON COOK

blender rattles down a steep foothill of El Yunque, Puerto Rico's highest peak. Promising cocktails, it whines through noon air that already has the texture of a hot, damp facecloth. It drowns out loud birdsong on the rainforested slopes; it greets the guests who wind their way through the manicured grounds of the Tugwell Cottage. From the louvers of this low-slung hymn to tropical architecture filter urgent expostulations. "Todo, todo, todo, todo!" barks

Alfredo Ayala, deep into the rhythms of Sunday lunch. There is a sudden shout: "Ai, shit!"

On a broad sweep of veranda, early arrivals grin knowingly; the flamboyant and protean Ayala is famously excitable. Inside a small kitchen that opens onto a swath of tamed jungle,

WELL-HEELED SOUL Ayala gives tamales an elegant spin while his following anticipates further delights. Glass dishes from Bergdorf Goodman. Folding chairs from the Table and Chair Shop, Inc. in San Juan.

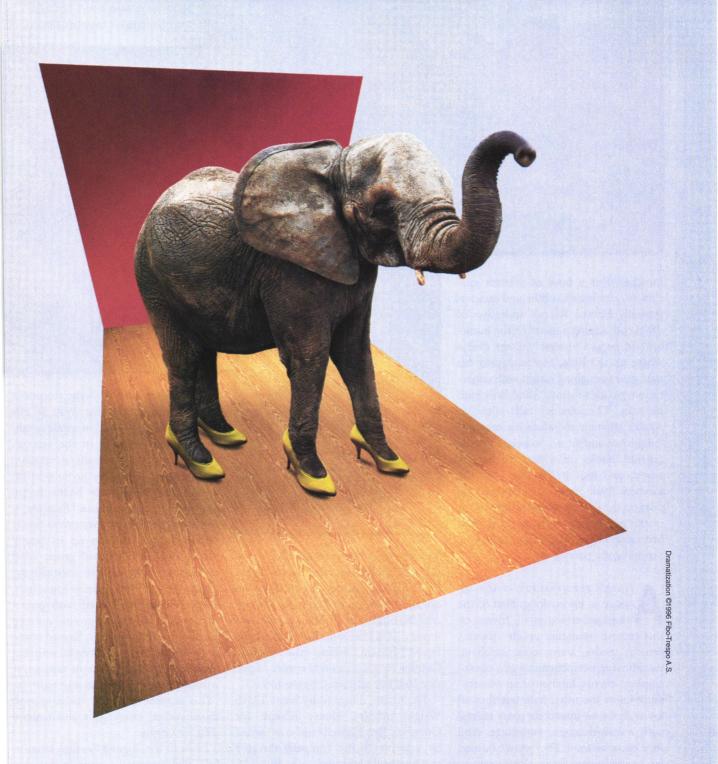
he bobs frantically over a fleet of the small fritters he calls *almojabanas*. These are not the substantial fritters so beloved of his countrymen, who flock to eat deep-fried taro root or salt cod at small roadside kiosks that seem only steps removed from Africa. Instead Ayala's delicacies are elegant small puffs of rice-flour batter flavored with Gouda and the local farmer cheese—a cogent expression of the tension between islanc soul and big-city ambition characteristic of Ayala's exuberant cuisine.

But the filling's not right yet. Ayala

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A PERFECT DAY FOR BANANA
LEAVES Guests at the Tugwell Cottage,
left, pose with the local flora. A table
setting needs to be as spirited as
the one below if it is to live up to
Ayala's fritters, below left. The
glassware is Genova from Baccarat.
The silverware is Christofle's Chinon.

hunches over a bowl of verdant guacamole, gauging its subtle (and quintessentially Puerto Rican) undertow of dried cod, adding a splash of the homebrewed pepper vinegar you see everywhere on the island, tasting again, his pale gray eyes going round with expectation. An idea forms. "Mira! Rolando!" he calls. The blender falls silent as Ayala's assistant abandons his ceaseless daiquiri manufacture, marches up the hillside, hacks off a massive banana frond, and lugs it flapping into the kitchen. Ayala unfurls it across a tray, piles on the fritters, and sends them out to the porch, pale green peeking from browned clouds. "Wow!" someone says. Suddenly, the party is on.

YALA'S PERSONALITY IS AS GALvanic as his cooking. Half of the
disparate crew popping fritters on
this remote mountain porch—jeweler,
caterer, model, artist, diva, architect,
stockbroker, petrochemical guy, photographer, doctor, kitchen-shop owner—
don't know the other half, but they all
know Ayala, an inveterate party animal
with a kaleidoscopic entourage. And
they know his food. They go to Chayote,
his rarefied *nuevo* Puerto Rican restaurant in San Juan; they showed up when
he opened the city's first sushi bar;
they'll gravitate to his rootsy new place,

Su Casa, where he's serving up his own riff on *comida criolla*, the Puerto Rican home cooking he grew up on. They did not have to be coaxed to leave the city and drive up into El Yunque, the rain forest that is unique in the U.S. National Forest system, where the Tugwell Cottage roosts on an odd corner of private land not subsumed by the forest.

The house, designed by Frank Lloyd Wright protégé Henry Klumb for Governor Rex Tugwell (and now owned by a former ballet company director and a retired executive), suits the chef. With its dizzying ocean vistas and powerfully green backdrop, its wraparound porches, broad overhangs, and natural

ventilation, it is open to the tropics in much the same way that Ayala is. His lunch would taste swell in an air-conditioned box, but here in the sensual, sticky heat, the food seems to resonate.

"Tamale!" people cry joyfully, as fat cornmeal packages are borne forth, swathed in papery shucks. "Buen provecho!" they declaim as they probe for its pearly shrimp and sop up its pearly sauce. Ayala's celebrated green salad appears, a party on a plate. Avocado and papaya render it soft and rain-forest lush; sherry vinaigrette spiked with grenadine and lots of freshly ground nutmeg sings of the West Indies. Shaved coconut adds the improbable Ayala surprise; against the peppery bite of arugula, it works better than it has any right to. "This arugula is Puerto Rican-grown, more spicier," brags Ayala, and damned if he isn't right.

Now, in the Tugwell Cottage kitchen, he is slicing roasted pork from its bones with extreme dispatch. "We need more skin," he cries. "Be careful! If it's not crisp, don't give it!" He (CONTINUED ON PAGE 166)



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Tough Love

Pinot Noir is notoriously changeable, but in Oregon, wine makers have learned to squeeze romance from difficult circumstances

BY JAY MCINERNEY

OBODY EVER SAID BEING IN love with Pinot Noir is easy. At its silky, perfumy, French-speaking best, it is the most romantic grape of all. It's also thin-skinned, temperamental, and provincial. One night it brings you close to heaven; the next you get slapped in the face. So maybe you blame it on

the weather, which, in Burgundy, kind of sucks. "Maybe if we run away to a warmer place," you think... But take Pinot Noir to California and it often goes native in an alarming way, shedding its Gallic intellectual rigor and displaying a fruity, flirty, new-world hedonism. Pinot Noir in a Hawaiian shirt and backward Phillies Blunt cap, quoting Marianne Williamson? "Honey, Jesus, no . . . this isn't what I meant at all...."

With some of these thoughts in mind, former dental-school candidate David Lett drifted up to Oregon thirty-two years ago with a degree in viticulture and oenology from UC Davis and a seemingly quixotic belief that Oregon's Willamette valley, with its long, cool growing sea-

son, was ideal for Pinot Noir. In 1980, his suspicions seemed to be verified by the results of a major tasting organized in the heart of Burgundy by Robert Drouhin. Lett's 1975 Eyrie

Vineyard Pinot Noir, South Block Reserve came in second, by two tenths of a point, to a 1959 Chambolle-Musigny from the venerable Burgundian house of Drouhin. The Drouhins, no dummies, visited Oregon and eventually invested \$10 million in a state-of-the-art winery up the hill from Eyrie. Drouhin is the excep-

tion: most of Oregon's hundred-plus wineries are still undercapitalized, seatof-the-pants operations. John Thomas, for instance, tends three and a half acres of Pinot Noir, does his own crushing and bottling, and delivers much of his production to Northwest buyers in his old Peugeot station wagon. Adelsheim Vineyard somehow manages to produce fine wine in an aboveground *chai* that is set into the side of a hill partially beneath the family dwelling; the day I visited the "cellar," the temperature was better suited to baking pizza than

to making Pinot Noir.

Compared to imperial Napa, with its mansions and its multinational millions, Willamette is still a frontier. But with the excellent '93 and '94 vintages, Oregon Pinot Noir is coming into its own, and the town of McMinnville has become the Beaune of the New World-site of the annual International Pinot Noir Celebration, where Pinot freaks from Australia to Auxey-Duresses gather every summer, formerly in July and henceforth in August, to celebrate their weird, difficult passion. Last summer, David Lett presided over the tenth anniversary—a bearded, Papa Hemingway figure in a safari shirt. Such Burgundian giants as the Lacosteshirted Comte Lafon

and Domaine Dujac's elegant Jacques Seysses mingled democratically with their admirers. Californians who cruised north to catch the buzz included Jim Clenenden of Au Bon Climat, wear-

Pelizia di Carciofi Ripieni

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1 tsp. minced garlic 2 cups cubed (about 1/4-inch) day-old

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4 globe artichokes Juice of 1 lemon 2 links Italian sweet sausage, removed from casings and

crumbled (optional)

talian bread (crusts trimmed)
2 Tbsp. pignoli (pine nuts)
Salt and freshly ground black pepper
2 Tbsp. grated Parmigiano-Reggiano 1/3 cup Bertolli Classico Olive Oil

To prepare artichokes: Cut stems off, remove small leaves from base. Lay artichoke on side; slice off tip of artichoke about 1-inch from top. Use scissors to trim off prickly tips of remaining leaves. Rub cut edges with lemon juice to prevent darkening.

Place artichokes in saucepan small enough to hold snugly. Add water to cover and 1/2 tsp. salt. Cover; cook until tender, about 20-25 min. or until a leaf can be pulled out easily. Drain; cool until lukewarm. To remove choke, spread center leaves; reach down in center and pull out purple tipped prickly leaves. Use small spoon to scoop out fuzzy part from heart.

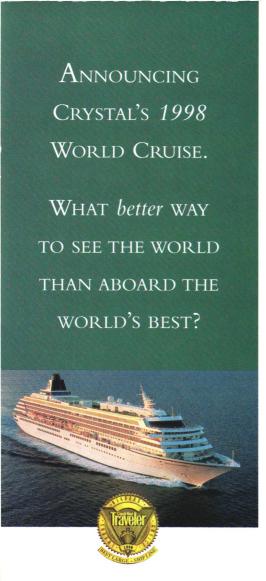
To make stuffing: Brown sausage (if using); set aside. Heat Bertolli Classico olive oil and garlic in skillet until garlic begins to sizzle. Add crumbs, pignoll and cook; stirring, until bread is golden, about 5 min. Add sausage.

Coat small deep baking dish with olive oil; add artichokes. Spread leaves from center, creating an opening for stuffing. Lightly spoon stuffing into centers distributing ingredients evenly. Sprinkle tops evenly with cheese. Add 3 Tbsp. water to baking dish.

Cover with foil; bake at 350°F for 15 min. Uncover and bake until cheese browns, about 5 min. Serve warm or at room temperature. Serves 4.

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ing—you guessed it—a Hawaiian shirt and backward cap, the David Lee Roth of the Pinot world. And yes, that *was* Beaux Frères wine maker Mike Etzel, with carrots in his ears—perhaps trying to entertain the Frogs by imitating Jerry Lewis.

that Oregon Pinots are often bet-

ter balanced and more Burgundian than their relatives from California. But they're usually more approachable flirtatious than their French cousins, if not quite as perfumed. Still, there is a wide range of Willamette Valley styles, from the blockbuster "Is this a Châteauneufdu-Pape?" kick of Beaux Frères to the daintier pleasures of the well-bred Domaine Drouhin. Lett, whose Eyries are lighter in color and body than most of the pack (and often awkward in their youth), fervently believes that the new kids are picking too late, achieving showy ripeness at the expense of true Pinot finesse and aging potential (basically, a tortoise-and-hare kind of argument). Tasting twenty of his older vintage Reserves dating back to 1970, I couldn't help admiring his achievement: the famed '75 was still brilliant, as were half a dozen of the older vintages. It's good to remember, as Lett insists, that Pinot Noir is traditionally

valued for its delicacy and aromatic nuance. On the other hand, faced with, say, a lush, richly extracted bottle of 1990 Domaine Serene Evenstad Reserve, it's tough to argue dogma. It's a little like complaining of a lover that he or she is too beautiful.

As in Burgundy, vintages are widely variable in Oregon. Depending on your taste, the '93 vintage was almost as good, if more delicate, as the very ripe '94. The harvest was tricky in 1995, complicated by rain and mildew, but

makers, like Ken Wright, who handsorted their grapes did very well. Tasting his '95s in barrel, I promptly ordered a couple of cases. Actually I begged for them. The advance word on his '96s is excellent.

What you don't usually taste from Oregon is that hint of actual dirt that Burgundy freaks often believe to be the funky soul of their beloved-like sweat on a handkerchiefthe deep, signature Côte d'Or grit, which can be as distinctive as the loamy growl of a real Delta bluesman. (Funny how French wines tend to possess the exact quality that their so-called popular music notoriously lacks.) Let's say that in recent years Oregon Pinot Noir has been a little like Clapton playing "Crossroads." It ain't exactly Robert Johnson. But it's more

THE OENO FILE

94 FIRESTEED

With the exception of John Thomas's hard-to-find Acme, this may be the best Pinot value around. Food-friendly, fragrant, light- to medium-bodied, red-berry flavors. \$10

94 KEN WRIGHT, WILLAMETTE VALLEY

The former Panther Creek wine maker makes beautiful, concentrated single-vineyard Pinots, as well as the sublime Domaine Serene Evenstad Reserve. This cherryish blend is a good introduction to his style. \$21

94 BETHEL HEIGHTS, FLAT BLOCK RESERVE

Elegant, harmonious, Volnayesque Pinot. Put on the silk dress or the velvet smoking jacket and order pheasant. \$25

94 BEAUX FRÈRES

Another blockbuster in the muscular, action-hero mode that seems to reflect the big palate of co-owner Robert Parker and the wine-making talent of his brother-in-law Michael Etzel. Even cab lovers will get this one. \$40 and up

94 NICOLAS ROLIN

Smoky, woodsy nose—reminiscent of sticking your beak in a dying campfire. Velvety texture, long finish. The superripe fruit flavors are obviously the result of a very late harvest. \$27

If these '94s are unavailable, the '95s should be a good bet.

HONORABLE MENTION:

Adelsheim Elizabeth's

Reserve;

Broadley Claudia's Choice; Domaine Drouhin Laurène; Ponzi Reserve;

Domaine Serene Evenstad Reserve;

Cristom Reserve

Jay McInerney's wine column is a regular feature of the magazine.

danceable. And the '94

vintage may well be

Oregon's "Layla." 💫





Bottle Trees, Bananas, and Elephant-ear Ferns

African-American yard art is making itself felt in the southern garden

BY TOM CHRISTOPHER

ing to Felder Rushing, a seventh-generation Mississippian and the South's greatest garden pundit, Mississippi's bottle tree was an endangered species. The traditional centerpiece of the African-American garden, a bottle tree is made by cutting back the branches of any small tree to stubs. Colored-glass bottles—ideally the cobalt-blue empties from milk of magnesia—are then slipped over the stubs, creating an impromptu

sculpture and, some say, a trap for "bottle imps," or bad spirits. But agents for northern art galleries had been uprooting the trees and shipping them back to wealthy collectors.

Another part of southern heritage lost to carpetbaggers? Not exactly. According to Rushing, bottle trees are making

YARD ARTISTRY The buoyant entrance to his garden, above, is one part of Felder Rushing's homage to the regional style of African-American gardening.

a comeback. But this time, they are sprouting in the gardens of middle-class, white southerners.

To an outsider—some Yankee who thinks hamburgers are barbecue, say—the migration of the bottle tree from one neighborhood to another may seem minor. But to initiates, it marks a historic moment. Gardeners of European descent, like Rushing, have begun to acknowledge the contributions and influence of their African-American neighbors. And this simple recognition



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DIG IT

accounts for a new style of horticulture. In the region's most exciting gardens, the clipped-boxwood formality of generations past is giving way to a richer and more casual mix—hot colors and bold textures intermingled in a jostling spirit far better suited to a subtropical clime.

You can see this new style around Rushing's bungalow in Jackson, Mississippi, where old-fashioned flowers such as *Gomphrenas* and four-o'clocks tangle with bottle trees, a picket fence topped with bottles, festoons of Mardi Gras beads, ornamental grass spray-painted maroon, a fire pit made from an old iron basin, and planters of car tires turned inside out.



GOING BACK TO THE SOURCE James Powell, above, has steeped himself in the garden culture of his ancestors.

Rushing's enthusiasm for tropical colors and for mixing decorative arts with gardening is thoroughly familiar to Richard Westmacott, a professor of landscape architecture at the University of Georgia in Athens. Westmacott, a British transplant, discovered the rich tradition of African-American gardening in the yards of his neighbors in Georgia's rural Oglethorpe County. Having grown up

in the English countryside during the spartan years of World War II, Westmacott says he felt at home with what he calls the "spiritual self-sufficiency" of the local African-American gardeners. He admired the way they turned slips of passed-along plants and objects that others labeled as waste into exotic compositions that are always works-in-progress. In 1990, with a grant from his university, he began a formal study of the African-American garden, interviewing those gardeners the local community considered most skilled.

Each of the gardens he visited—and he eventually expanded his study to include parts of South Carolina and Alabama—was different, of course, but Westmacott was struck by what united them. Plants were not treated as materi-

als or structural elements to be massed into hedges, backgrounds, and foundation plantings. Instead they were admired and showcased individually. Many of them were part of the gardener's personal history: this rose was a gift from a sister, that dogwood tree had been hauled in from the woods with a wagon and mule. As personalities rather than materials, the plants were almost always allowed to flourish unclipped. That, as Westmacott's neighbor and guide Magnolia Moses told him, was the difference: "White people's gardens are all shaped up." Moses's garden and those of her friends were not.

Westmacott also found that ground covers were not a part of traditional African-American gardens. Nor were lawns much val-

ued. Instead, according to a practice that he traces back to West Africa, gardeners hoed out weeds and grasses from around flowers, trees, and shrubs, and kept the bare earth swept clean with a broom made of twigs. This swept yard is a sensible adaptation to a climate in which turf does not thrive without constant watering.

Westmacott worries that this tradition

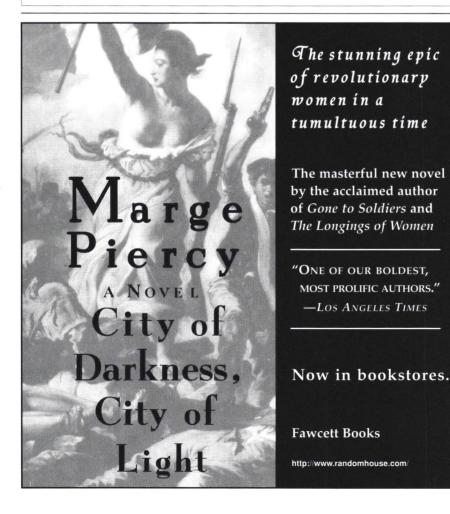
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is dying. The gardeners he met were all elderly, and because their children had moved to cities in search of work, there was no one to take over the gardens. For Westmacott, the excitement of discovery has been tempered with regret.

But if he were to visit Rushing's friend James Powell, he would find that the shift to city life can sometimes leave a gardener's relationship to plants unchanged. Powell has chosen to live in a working-class, African-American neighborhood in Jackson. He moved there ten years ago, when he left an executive career in banking and insurance to reinvent his life through gardening. Since



ENDANGERED SPECIES Despite being hunted by collectors from northern galleries, the Mississippi bottle tree, above, is making a comeback throughout its native region.

1987, he has operated a landscape business, but his serious work takes place in his own backyard: "That's my own country, you might say." And it is here that Powell has joined his love of gardening to an exploration of his West African heritage. His yard measures some 60 by 40 feet; part of it had been a paved parking space. Powell didn't hoe it out, but he did turn it into an outdoor living space. Down one side, he planted plum trees—his late wife, Melba, used to come out every afternoon at the same time to shake down fruit to a crowd of children



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DIG IT

waiting outside the fence. He then put a deck over the paved area and decorated it with the African art that he and his wife had collected.

Nearby is Powell's forest—a square patch stuffed with bold-leaved banana trees, elephant-ear ferns, and nandinas. To penetrate this space you must push your way through, and for Powell that is the point. You need to be touched by your plants, he says. Like Westmacott's traditionalists, Powell lets his plants grow free. Even when lightning struck two of the plums, he left their trunks to serve as props for the enormous, glossy-leaved

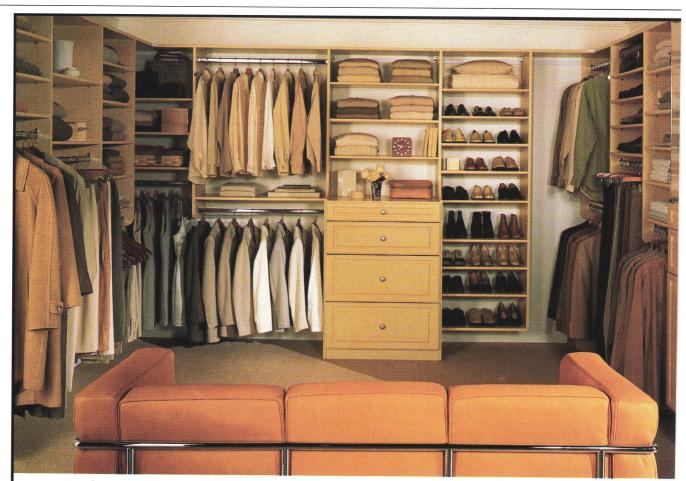
'Lady Bank's Rose' that bears a waterfall of tiny yellow flowers in the spring.

Powell is not particularly Afrocentric in his choice of plants. The rose is a Chinese antique variety, and even the bananas, though they are a standard crop in Africa, are Asian in origin. This eclecticism is typical of African-American gardening and may be one of its most pervasive contributions to the regional style, although if he chose, Powell could garden entirely with African plants. Rushing has identified forty-two species of African origin that are southern garden standbys. But the real influence, Rushing maintains, is African-American taste, which has shaped the entire region's garden flora.

Like the numerous plants of African origin that Rushing points to in southern gardens—everything from impatiens to holly ferns—the influence of this eclecticism has largely gone unsung.

Recognition of this heritage may have been slow to arrive, but Rushing likens the impact of African-American gardening to that of the blues. "Look at the blues, how far they've come. There are very few authentic, original blues singers around. But blues influence is everywhere."

"Dig It" is an occasional column about garden matters. Tom Christopher is a writer and borticulturist, whose most recent book, with Marty Asher, is The 20-Minute Gardener.



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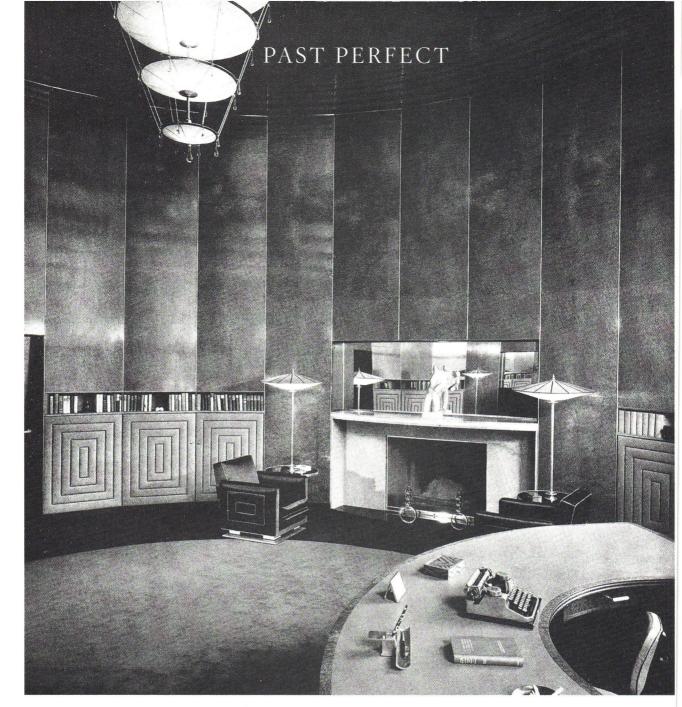
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February 1934

The design flowed, but the novelist's words dried up

BY VÉRONIQUE VIENNE

oday, she might call upon a *feng shui* expert. But in 1934, novelist Katharine Brush, thirty-four, had no choice but to try to get used to the Art Deco office created for her by Viennese stage designer Joseph Urban, who died before its completion. However

uncomfortable Brush was with Urban's Depression-era masterpiece, it nevertheless became the showpiece of her fourteen-room duplex at 322 East Fiftyseventh Street in Manhattan—a building that also boasted Lily Pons and Orson Welles among its celebrity inhabitants. Almost as soon as the

project was completed, *House & Garden* rushed to photograph it.

For the oddly proportioned space, Urban combined the look of a posh New York nightclub with the sleekness of a Hollywood set by Van Nest Polglase. The walls were paneled in California redwood, with German silver moldings,

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House Garden

PAST PERFECT

and boasted a green-leather wainscot welted in black. The carpet, the leather-topped desk, a satin sofa, and two overstuffed chairs were also done in the same black and green color scheme. A lighting fixture in the shape of an inverted pagoda swung from a ceiling painted in silver leaf.

For Brush, the soaring emptiness of the two-story-high, soundproofed silo was more intimidating than the blank Marienbad, and Rio—Brush had been careful not to let her lifestyle interfere with her productivity.

So she was totally unprepared for the effect that Urban's setting had on her craft. To overcome the writer's block it induced, she tried to work in her bedroom but found the silver-and-yellow wallpaper too distracting, and in her son's room while he was away at school. She even booked a hotel room downtown and had three desks installed in it. All to no avail. "I couldn't have felt more wretched about it," she wrote. "I

"I never heard an uproar like that silence. The typewriter keys crashed and echoed,

a short sentence sounded like an avalanche, and it was really better not to write one"

page she faced every day. During the three years she tried to work at the huge, half-moon desk, she reports staring off at the burls on the paneling and writing at best no more than one line a day. "I never heard an uproar like that silence," she said in her autobiography, *This Is On Me*. "The typewriter keys crashed and echoed, a short sentence sounded like an avalanche, and it was really better not to write one. Easier on the nerves."

PROLIFIC WORDSMITH UP TO that point, Brush was a journalist by training. She had been hired out of high school as a reporter for the Boston Traveler. By twenty-nine, she was divorced, remarried to wealthy financier Hubert Charles Winans, and the author of two best-sellers, Young Man of Manhattan (for which she got approximately \$50,000, an astonishing sum in 1930) and Red-Headed Woman-both made into films starring, respectively, Ginger Rogers and Jean Harlow. Her brittle short stories about ambitious young ladies and polite gentlemen were the staple of leading magazines such as Colliers and The Saturday Evening Post. Famous for taking her typewriter wherever she went-on transatlantic crossings, transcontinental trains, and even to romantic interludes in Paris,

would rather work than eat cake, did I tell you? Anytime."

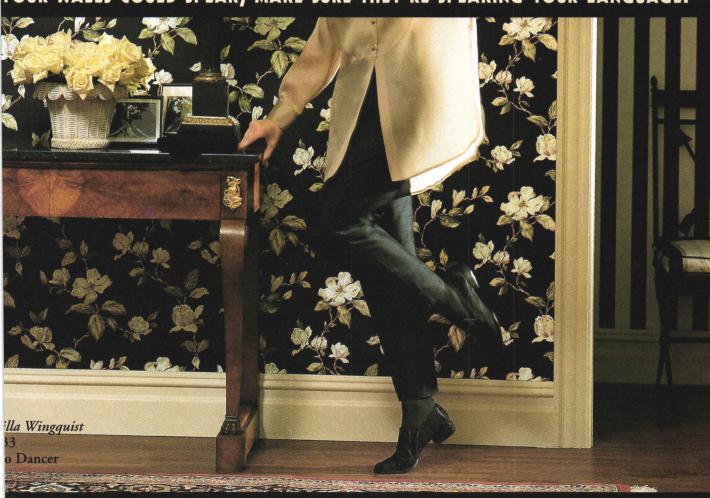
She described the creative drought between 1932 and 1936 as the "Silly Season." "I had a full-time secretary and a high pressure one and much of my creative ability was devoted to the invention of tasks to while away the hours for her, so she wouldn't be too bored," she said. Her name did appear in print during those dry years, but it was often as someone who owned a Joseph Urban interior, not as a productive novelist.

Eventually she had to choose between Joseph Urban and Katharine Brush. Cunningly, she convinced her husband to take her studio as his home office. He reluctantly moved in there in 1936, and disturbed the decor with his big, battered desk, Ping-Pong table, and goosenecked office lamps. Brush bought eight grim, black file cabinets, lots of bookshelves, and two desks that didn't match and crammed them into her son's playroom. The walls needed painting, but she couldn't be bothered. "Money is for rich people," she wrote. "From now on, I want just enough, and not a penny more."

Véronique Vienne is a contributing editor to this magazine. Every month "Past Perfect" examines a photo from the magazine's archives.

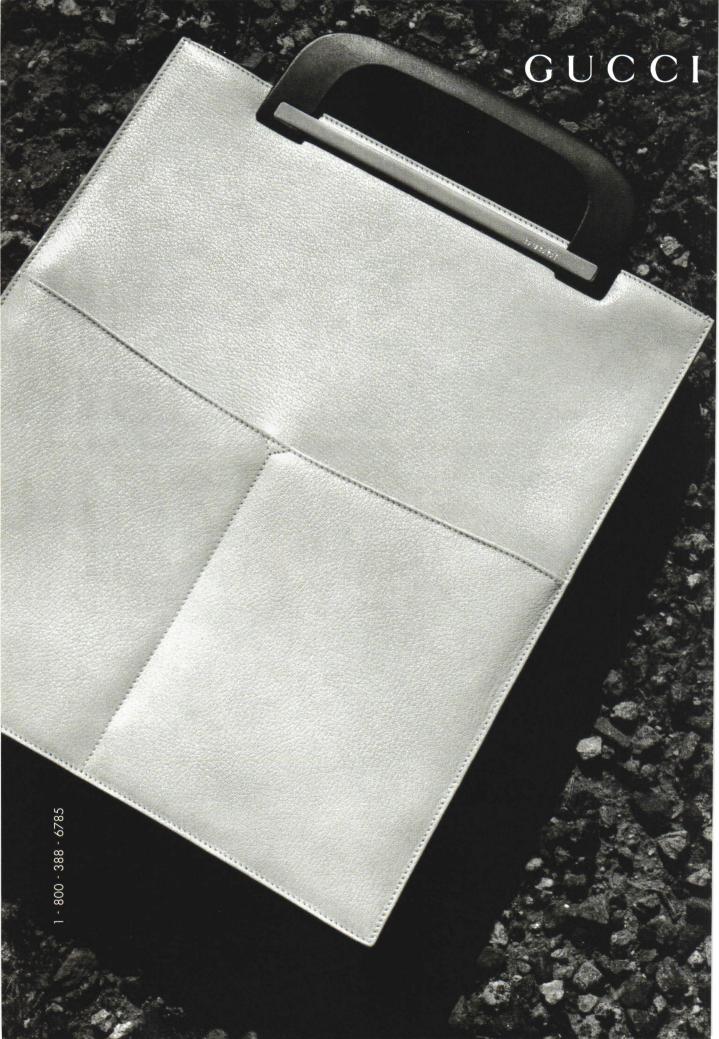


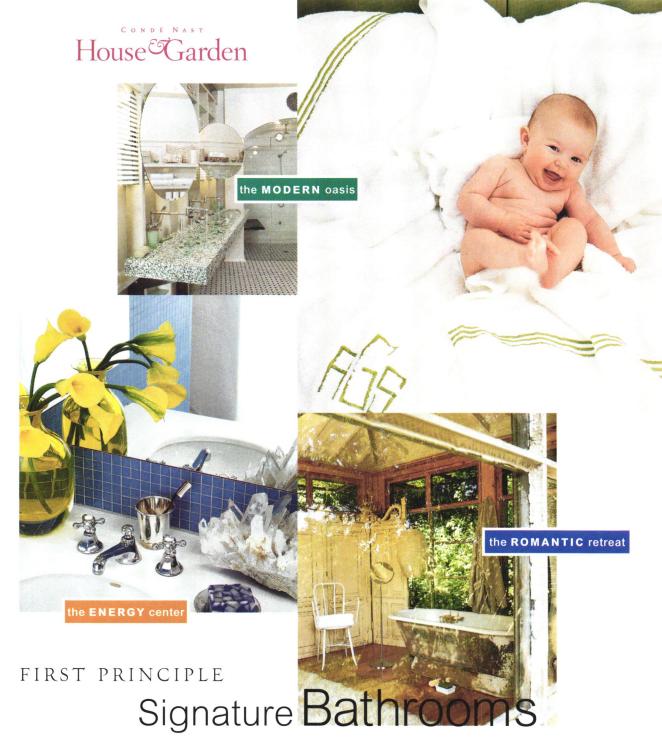
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palaces for their cleansing routines. At some point—blame the Victorians if you will—bathrooms became tiny cubicles. But the more comfortable we become with daily routines, the more we want bathrooms to fit our lifestyles. The following pages highlight three approaches to bathroom style: soothing white rooms accented by cool green; wake-me-up rooms saturated with color; and sensuous environments that draw on nature. Often, a change of accessories is all that's needed to alter a bathroom's ambience.

Bathing Beauties

Coolly efficient, energizing, or sensuous, the bathroom should speak your body's language

WRITTEN BY INGRID ABRAMOVITCH STYLED BY MICHAEL REYNOLDS

"I see this bathroom as a calm, uncluttered place, compared to my professional life.

It's a place where I can close the door and no one comes in, a little private spot in my house"

ALISON SPEAR, ARCHITECT, NYC



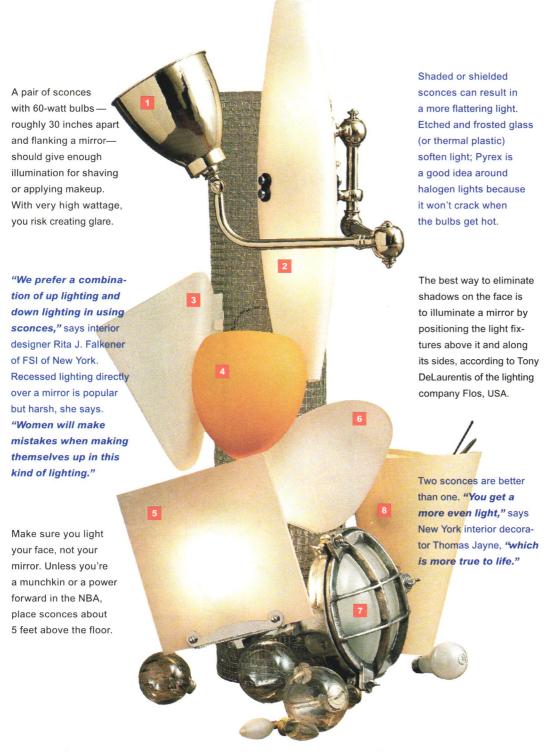
OR NEW YORK ARCHITECT ALISON SPEAR, THE bathroom is one of the most important places in her home—a command central where she and her husband not only shower and get dressed but also communicate with their offices via wall phone and look over paperwork while brushing their teeth. To keep the morning rush efficient, Spear designed a bathroom with three separate zones—a toilet and bidet room, a shower and bath section, and a vanity area with sinks and drawers. Each zone can be sealed off by shutting a door. "That way, I don't get my makeup steamed off while he's in the shower," Spear says.

Because the bathroom is the hub of so much activity, Spear knew the atmosphere in the room would need to be soothing. She wanted a "pure, almost clinical" feeling, which she achieved by using all-white materials. To give a sense of luxury, she installed warm sconce lighting and countertops made of the same fine marble used in Greek statuary.

A room that stark needed at least one "funny human element," Spear says. She found it in her collection of green opaline apothecary jars and perfume bottles. That pale shade also appears in other quiet accents, from the monograms on her towels to the wood stain on the ash drawers and cabinets.

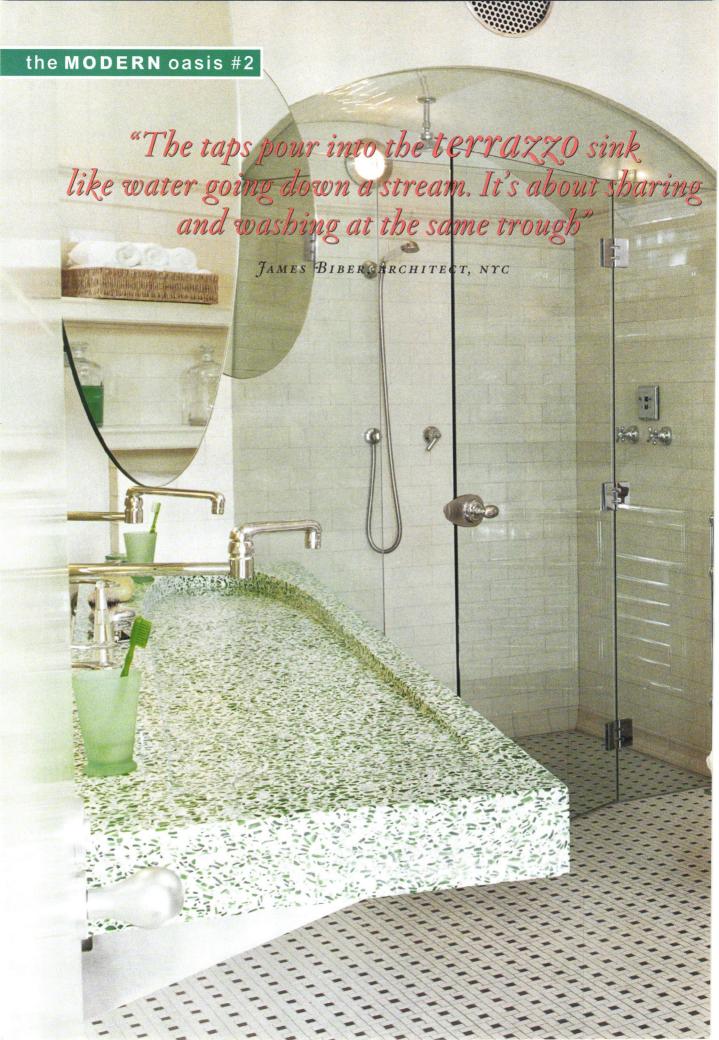
Lighten Up! Singing in the shower isn't the only way to make your bathroom resonate. You can also jazz it up with shape and light.

Sconces come in almost every imaginable form, and provide light that is, remarkably, both natural and flattering.



Reading light, plated brass, custom-made, Ann-Morris Antiques.
 Robbia, handblown glass,
 By Ennio Pasini for VeArt Collection from Artemide.
 Pyramid, Murano glass,
 By Roberto Pamio for Leucos USA.
 Golf, Murano glass,
 By Renato Toso and Noti Massari for Leucos USA.
 Giulia,
 Giulia,
 By Michael Graves for Baldinger Architectural Lighting.
 Rolla, Sandblasted glass and steel,
 VeArt Collection from Artemide.
 Porthole, aluminum/frosted glass, custom-made,
 Ann-Morris Antiques.
 Lights Up, parchment,
 By Dennis Higgins for George Kovacs Lighting Inc.



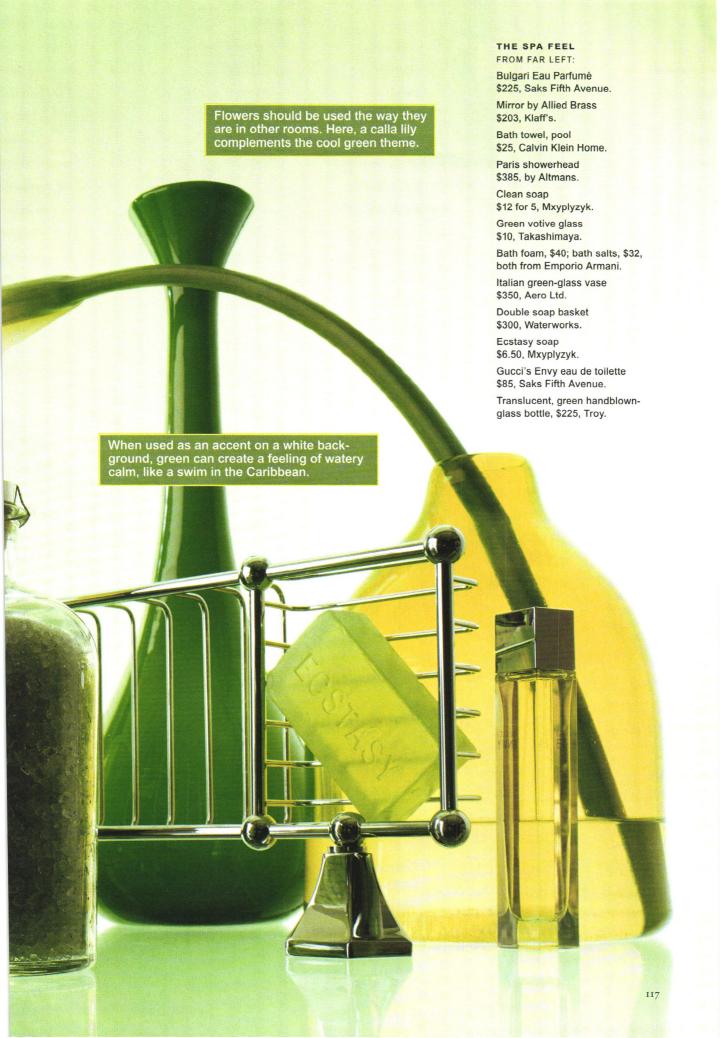


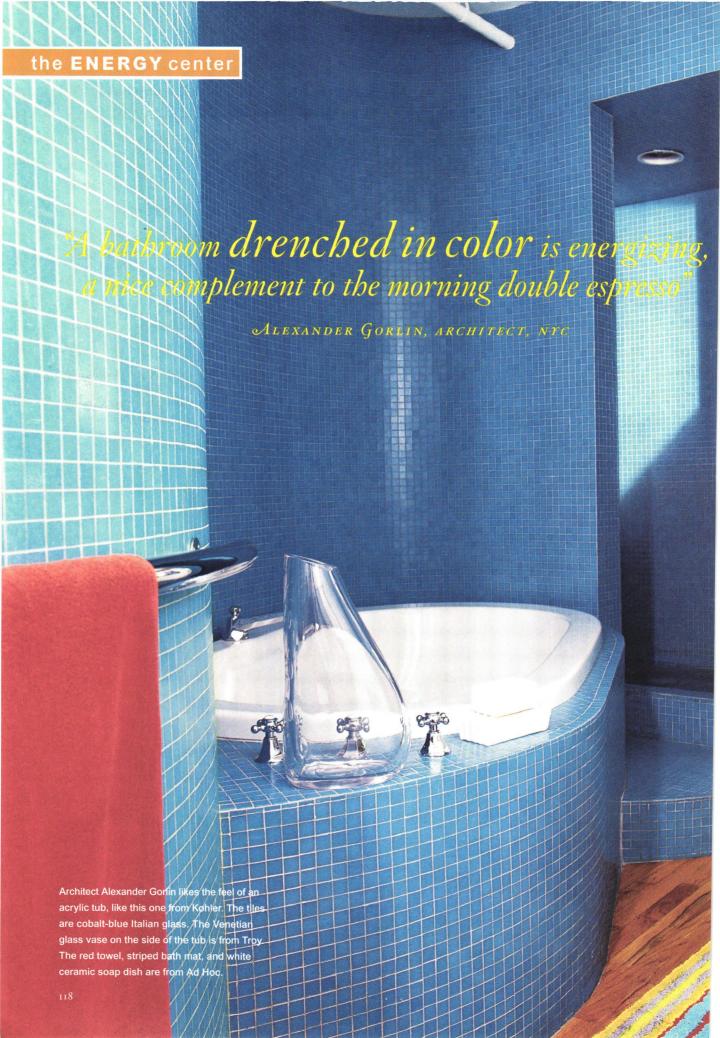


TRADE SECRETS If you're not planning a renovation, you can get the modern-oasis look by going on a shopping trip

Alison Spear suggests buying inexpensive chrome hardware for the bathroom and having it nickel-plated, giving it the luxurious finish of sterling silver.









E IS A TELEVISION EXECUTIVE; she is a venture capitalist. When New York architect Alexander Gorlin was hired to renovate their Tribeca loft, he noticed that the space designated for the bathroom had no windows at all-just one small skylight. To make up for the lack of light, Gorlin decided to bathe the room in saturated blue—a power color, as he puts it, for a power couple.

"I chose blue because I love blue." Gorlin says. "It's cheerful and a little astringent, and it signifies water. I was thinking of the stained-glass windows in the cathedral at Chartres, a blue with a healing quality."

While the all-white bathroom is a classic, there are those bold personalities who like to sing the body electric when they get in the shower. For them, a bathroom drenched in color is energizing, a nice complement to their morning double espressos.

"Suddenly, brights are very high-fashion in the bathroom," says Cynthia Lerner, a design director for WestPoint Stevens, Inc. "Especially cobalt or French blue and bright yellow."

In designing this bathroom,

Gorlin looked at photographs of Pierre Chareau's Maison de Verre in Paris (built between 1928 and 1932), with its fastidious tile work. As luck would have it, he found the perfect tiles in Italian cobalt-blue glass.

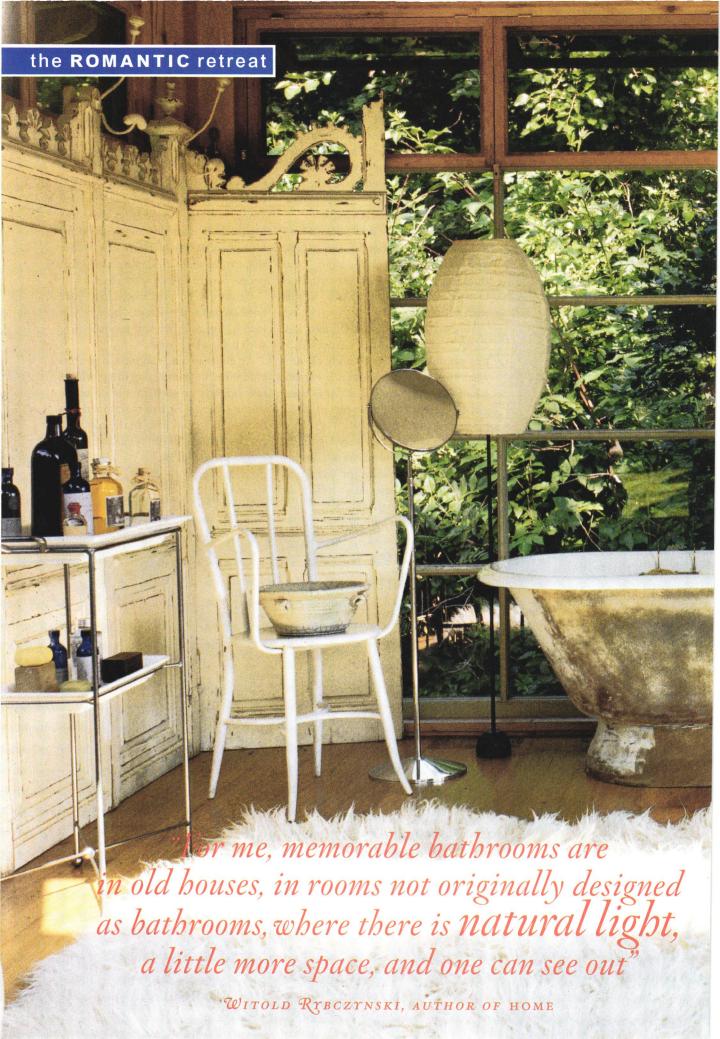
Gorlin used this tile to cover the bathroom's walls, the shower stall, and the wall that curves around the oval bathtub. The tub is acrylic, with molded armrests. "There is nothing about the human body that demands cast iron," Gorlin observes. "There are more shapes available in acrylic, and some people love the slippery feel of it."

Before you do a bathroom in a single bold color, Gorlin warns, "be sure you love it, because you will probably live with it for a long time."

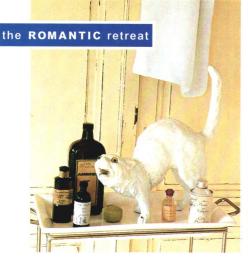
An alternative to making a long-term commitment is experimenting with a few brightly colored towels or accessories—a towel rack in tomato red or a bowl in daffodil vellow. In the end, that may be all the color lift your bathroom really needs-a sin-



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MAGINE A BATHROOM SO FAR removed from the stress of every-day life that it is literally separate from the main house, with not a telephone in sight. The owner of the bathroom on the two preceding pages had a rickety garden shack on her property near the ocean, on the east end of Long Island, New York. She also had an antique enameled tub. Her fantasy was to turn the shack into a freestanding

bathhouse where she could take long hot baths while looking out mullioned windows screened by the woods outside.

While the original structure could not be salvaged, architect Michael Pierce, of Pierce Allen, New York City, retained its footprint, a perfect square measuring 13 by 13 feet. On top of this square, he built what he calls a bath pavilion—a one-room building with a peaked roof and cedar walls.

From the bathtub, you can stare up at the exposed-beam hip roof, where screened windows let in sea breezes. "I wanted it to feel like nature is just beyond," Pierce says.

The owner of this bathhouse furnished it like a salon, with antique French screens, a Victorian armchair, and a Greek flokati rug of shaggy sheep's wool. The muted color scheme—off-whites and naturals—shows up throughout the room in the fabric, painted antiques, and rice-paper lamps.

With its views of trees and lawns, as well as a garden filled with roses, this bathing pavilion is such a pleasant place that the owner uses it for much more than bathing. "I have lunches and dinners there, and it's also quite nice to work in during the day," she says. "Recently, I lent it to a friend who was writing a book."

A ceramic cat from Rooms & Gardens, above left, is perched below a white towel from the Ralph Lauren Home Collection and, above right, a ribbed towel, a scrub brush and soap from Ad Hoc.

The Best Soaks From cast iron to vintage zinc

There is nothing like a bath in a cast-iron tub, but what about a hot soak in cast polymer? Bathtubs come in a wide range of materials, each with benefits and disadvantages. Regardless of the kind of tub you choose, make sure your floor has adequate structural support—particularly if the room is on an upper story or has been converted from another use.

cast IRON cast-iron tubs retain heat well and soften the noise of running water. They are also extremely durable (many last more than fifty years) and can have a rich, deep color. On the other hand, cast-iron bathtubs can be costly and rarely come in sizes larger than 36" x 72". To protect cast-iron tubs from scratches, manufacturers coat them with an enamel or a porcelain finish that is fired at a high temperature.

ACRYLIC Molded-acrylic tubs are vacuumformed and reinforced with fiberglass. These tubs are a popular option since they are light, easy to install, and come in a variety of colors and sizes. And while they are not as durable as cast iron, acrylic tubs can be less expensive. Acrylic can become scratched, but the damage is easily repaired by a refinisher.

ENAMELED STEEL Much less expensive than cast iron and acrylic, steel tubs are

lighter and easier to install. However, because they are molded from sheets of steel, the sound of water pouring into a



metal tub can be loud. Steel tubs lose heat quickly and dent easily, and the enamel finish is thin and vulnerable to chipping.

GEL-COATED FIBERGLASS Before acrylic, there was gel-coated fiberglass, which is basically a molded polyester gel coat sprayed over fiberglass. This material is a cheap, attractive option for a bathtub. Unfortunately, these tubs lack depth of color and are prone to cracks and

scratches. But like acrylic tubs, they are easily repaired by a refinisher.

cast polymers While marble and stone are too porous to work as bathtub materials, there is an alternative: cast polymer, also known as cultured marble, cultured onyx, and cultured granite. Cast polymers are made by mixing marble dust, resins, and epoxies. Less expensive than acrylics, these tubs are typically installed in modules, with matching wall guards and tub skirts, eliminating the need for tiles and grout. However, they are not very durable; their colors fade, and their finishes tend to crack around drains.

VINTAGE TUBS Vintage tubs come in cast iron, copper, zinc, and porcelain. They are usually heavier and thicker than their modern counterparts. Vintage cast-iron tubs (which can be dated by a manufacturer's stamp on the tub's underbelly) also hold heat longer. But because bathtub dimensions were not standardized until the late 1940s (most modern tubs measure 60" by 31"), you may need to order custom fixtures to go with your vintage tub. A simple alternative is to fill any predrilled holes with stoppers and to use freestanding faucets and mixers mounted on the wall or floor. —LYGEIA GRACE

Fabric Softeners Curtains and slipcovers can work in the bathroom

Fabric can change the whole look of a bathroom. A few ideas:

TERRY: Designer Vicente Wolf uses terry for more than towels. He uses terry fabric for slipcovers and even shower curtains. "Terry has a plush, sybaritic, spa-like feel," he says.

washable fabrics: Since fabric absorbs moisture, use washable textiles like cotton rather than silks and wools. Michael Smith, a Los Angeles interior decorator, covers bathroom furniture with slipcovers that can be laundered in a washing machine.

TEXTURE: Smooth fabrics show stains, so choose textured fabrics like cotton piqué and matelassé. These give furniture a "crisp look," says New York interior designer Renny Saltzman, who uses Summer Hill's Waffle Waffle piqué on daybeds, which he finishes with a piqué dust ruffle.



VICTORIA HAGAN, INTERIOR DESIGNER, NYC







JAMES BIBER, OF PENTAGRAM, DESIGNS A LOFT

THAT'S NOT CUTTING-EDGE MODERN, JUST SMART

James Biber is a rarity among designers: a modernist who is not above letting his arm be twisted by clients who can't make up their minds about the style they want for their Greenwich Village loft. "We went through

a lot," explains Biber, a forty-four-year-old architect who is a partner at Pentagram, the multifaceted New York design firm.

There was an Art Deco phase, a Mission phase, and a kind of high-tech, industrial phase before the 2,500-square-foot loft that belongs to a young couple took its final form. "What they wanted was something invented just for them, rather than simply borrowing the visual imagery from all these modern styles," Biber says.

Enter Biber's own distillation of some of the ideas and furniture designs of "early modern"—with an emphasis on the 1940s. "They liked the design integrity of that period," he explains. From the custom-made, hand-milled, brushed-aluminum door handles to the eight-foot-long double bathroom sink that is a trough of sparkling green-andwhite terrazzo (see page 114) to the luxurious, sweeping, padded-leather door, the loft is a clever combination of past and present design. "My notion is that nothing in design is really new," says Biber. "It's just reinterpreted and given new meaning."

While it borrows iconic references from earlier in the century, the loft casts these classic forms in a new light: A 1953 bookcase by Charlotte Perriand and Jean Prouvé was the inspiration for the two large, floor-to-ceiling storage units in the living room that hold tapes, CDs, knickknacks, and books; the legs of Jean-Michel Frank's famous 1940 sandedoak table became the catalyst for Biber's own version of the shapely legs. In their reincarnation, they become the conduits for the

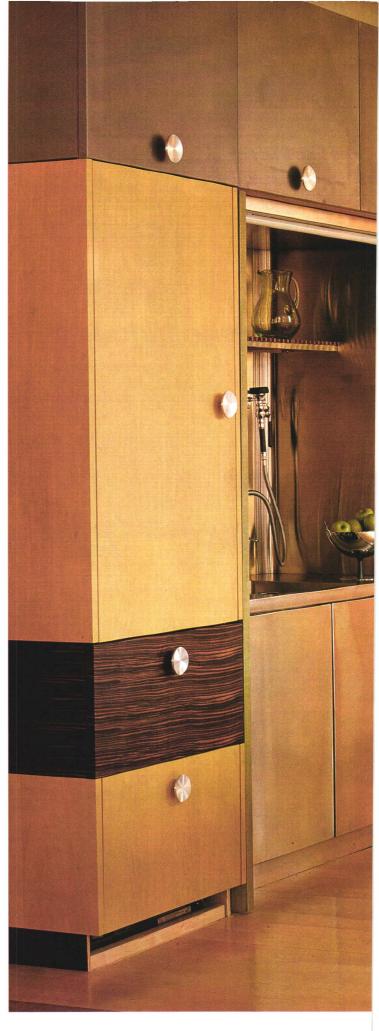
BY SUZANNE SLESIN PHOTOGRAPHED BY MICHEL ARNAUD
STYLED BY BARBARA KURGAN





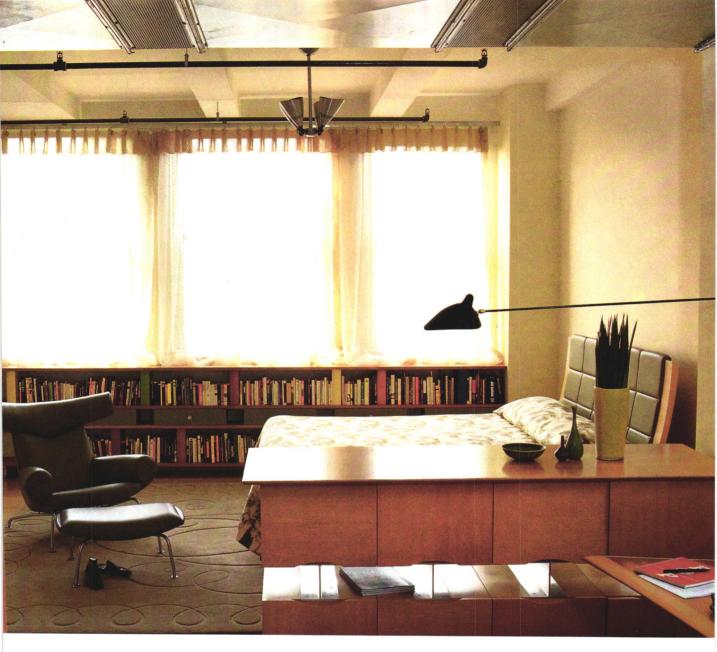


The expansive open kitchen was installed as two large armoires and a freestanding worktable, the latter inspired by the worktables in traditional Italian houses. The shapely table legs mimic those on a 1940 Jean-Michel Frank table and contain the plumbing, gas lines, and electrical wiring. All the cabinetry, of Makassar ebony and dyed tulipwood, was designed by Biber and made by the Craftsman Workshop in Eastwood, New York. The hardware was custom-made by Giovannitti, Inc. The industrial faucets on the stainless-steel sink, top, are from Chicago Faucets. The Miele oven, above, and dishwasher, right, have been fitted into cabinets. The cooktop, right, is from Russell Range. The Sub-Zero refrigerator and freezer are hidden behind doors or in pullout drawers.









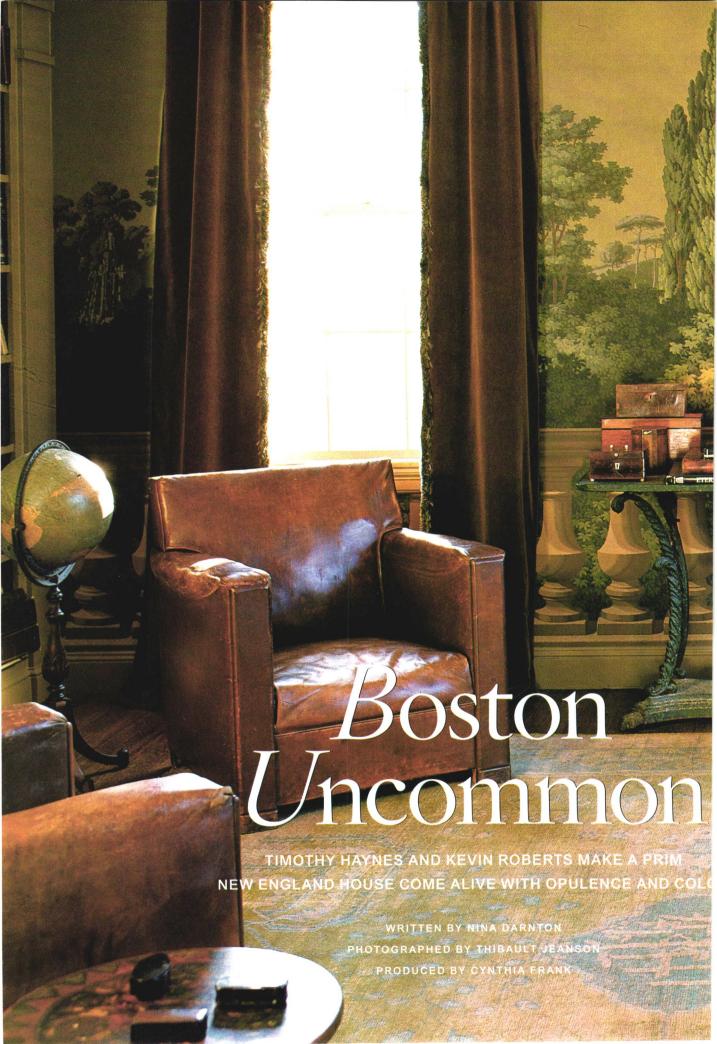
electrical, gas, and plumbing lines to the kitchen island; and Frank's luxurious, leather-upholstered walls, originally designed for a Parisian gentleman's smoking room, are the models for the nine-foot-square combination partition and door that allows the bedroom to be closed off from the rest of the space.

The kitchen—a large table and two large cabinets—takes up the central part of the loft, and was meant to be, Biber says, "as presentable as any room in the house." That meant custom—made spice and wine racks, a broom closet, and recycling bins, and an oven and refrigerator that are enclosed behind cabinet doors finished in Makassar ebony and tulipwood veneer dyed in shades of yellow and green. "It's a kind of balancing act between expressing and concealing everything," says the architect. A Sub-Zero freezer and refrigerator are ensconced in pullout drawers—the latest kitchen must-haves—and there is what the architect describes as a "little chapel to dishwashing": an industrial restaurant sprayer has been installed in a stainless-steel alcove along with teak-lined drying racks. "That's obsessively indulgent, but he genuinely enjoys it all," says Biber of

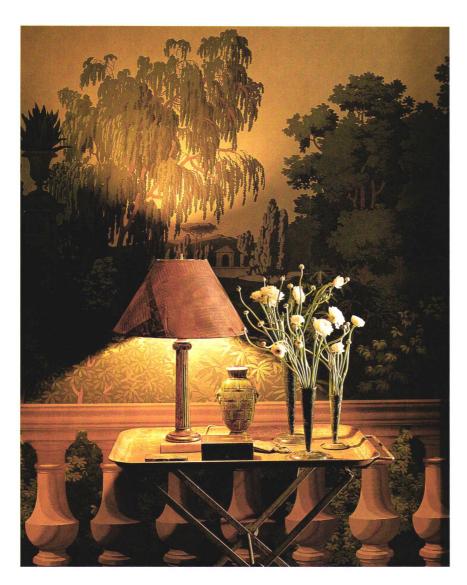
one of the owners' unusual enthusiasm for doing dishes.

Vintage pieces from the 1940s and 1950s—including lighting by Jean Royère and Serge Mouille, a chair by Hans Wegner, a cabinet by Jean Prouvé, as well as a dining-room table and chairs by T. H. Robsjohn-Gibbings—add a layer of authenticity to the interior. "I feel it's not an accident that people today are interested in the forties and fifties, because that was a time of inventions with a mass-market appeal that reached a broader audience than ever before," Biber says. "I feel we're in an optimistic, new, modern period." The architect pauses. "But it's always different the second time around." And how does he define the look he has wrought? "Just my latest," he says.

The dining area, opposite page, has a table and chairs by T.H. Robsjohn-Gibbings, from Design for Living. The chairs are covered in a Larsen chenille. The rug is by Maurice Vellekoop, the accessories from Calvin Klein Home, and the vase from Troy. In the bedroom, above, the Hans Wegner lounge and ottoman are in a Spinneybeck leather. Larsen's Cumulus fabric and Carnegie's Serenade were made into draperies by Mary Bright. Sources, see back of book.







An antique trolley from Anthony Garden Boutique in New York is in the library, above. The dining room, right, is an international (and largely 18th-century) feast. The table is from Victor Antiques in New York; chairs are from Sentimento. The chandelier is from Pierre Deux Antiques. Antique French mirror, on the right, is from John Rosselli International; Chinese chairs flank an Italian commode, all from Richard Kazarian Antiques in Providence, Rhode Island. The Italian sconce is from John J. Gredler Works of Art in New York.

a word for the habit some architects have of swaddling the most unattractive projects in swirls of theory and verbiage: he calls it "talkitecture." His wry criticism is typical of the straightforward approach of the Haynes-Roberts design team. The company is an unusual combination of the design expertise that Haynes acquired at Harvard and the eclecticism that Kevin Roberts learned to prize on his way to earning advanced

degrees in cultural anthropology.

When the team was called in by their friends and clients Joan and Elon Kohlberg to take a look at a three-story Georgian Revival house in Cambridge, Massachusetts, Haynes and Roberts didn't try to minimize the problems. The house, they agreed, was in many ways perfect for the Kohlbergs. It was nestled in a cul-de-sac in a lovely, historic neighborhood dotted with architectural gems. It was close to Harvard, where Elon teaches at the business school. The third floor could be turned





over to the couple's two young sons. "It only had three problems," Roberts says. "It lacked architectural detail, dignity, and style."

Whoops. The Kohlbergs wanted the house because of its location, but since they also have an eye for design and are accustomed to elegant living, making the house live up to their standards was, as Roberts admits, "a challenge."

Before the Kohlbergs bought the house, it had dark floors, dark furniture, and low ceilings. The design team decided to make the rooms feel more expansive by painting the entry hall, dining room, and living room floors in a light saffronand-butterscotch chessboard pattern. "You get the sense of the floor as one plane that moves out," says Roberts.

Now, when you sit in the dining room, your eye is pulled right through the hall and the living room, so you feel as if you're in one 50-foot room. Because the floor is beautiful, it grabs your eye, and because it has a pattern to it, your eye remains interested. It's one of the most successful features of the house.

Once the floors were transformed, the furniture had to change. Everything had to be up on legs so the plane established by the floor wouldn't be broken. "That was an eighteenth-century style," Roberts says, "so I knew I had to use eighteenth-century furniture." And because expanding and lightening the rooms were priorities, Roberts also wanted the furniture and drapes to be done in light colors.











An antique French dressing table from Wyeth in New York and a reproduction footed bathtub by George Taylor Specialties dominate the master bathroom, opposite page. New but old-fashioned-looking floor tiles are by American Olean; the lighting fixtures are from Urban Archaeology. Family photographs, which withstand steam heat in a way some art won't, hang on the wall, whose intense, bright-gold paint gives the room added boldness. Haynes-Roberts designed the master-bedroom headboard, above, which is covered in Rose Cumming's Wiltshire cotton chintz. The black-striped Antibes draperies with gilded tiebacks are also from Rose Cumming. The quilt is from Paula Rubenstein in New York; the tables are from Robert Altman Antiques in New York.

The curtains in the dining and living rooms are hand-blocked in a cream-colored pattern on artist's muslin. Roberts describes the design as well suited to "a family that wanted elegance without formality."

the color scheme is light—buttery creams, whites, some touches of olive green and dove gray for depth and variety. The designers removed dark-green marble from the fireplace and replaced it with white statuary marble, and added mirrors—most of them eighteenth-century—wherever

they could to give a sense of space.

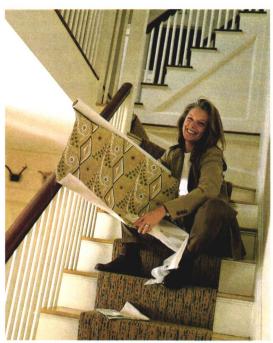
Dealing with the absence of significant architectural detail was trickier. The designers' usual response would have been to add elegant moldings and trim, but that would have made some ceilings seem even lower. They decided to start by returning the rooms to their original style. That meant, for example, ripping out the granite-and-Formica kitchen and redoing all the modernized bathrooms. "We wanted those rooms to look inevitable," Roberts says. They painted the kitchen cream, added wainscoting, and installed a painted tin ceiling to add texture and detail. They laid octagonal white tiles on the kitchen and bathroom floors and installed raised wooden wall panels in the dining room.

The small den off the kitchen presented another problem: the entry to it was cramped. They opened it up, creating a large, rectangular doorway. "You had these elegant rooms that were perfect for dining and cocktails," Roberts says, "but where could you just flop?" The den was designated for that purpose, but it was small and needed texture. To make it cozy, they turned to scenic wallpaper.

Developed in the early nineteenth century, scenics made from





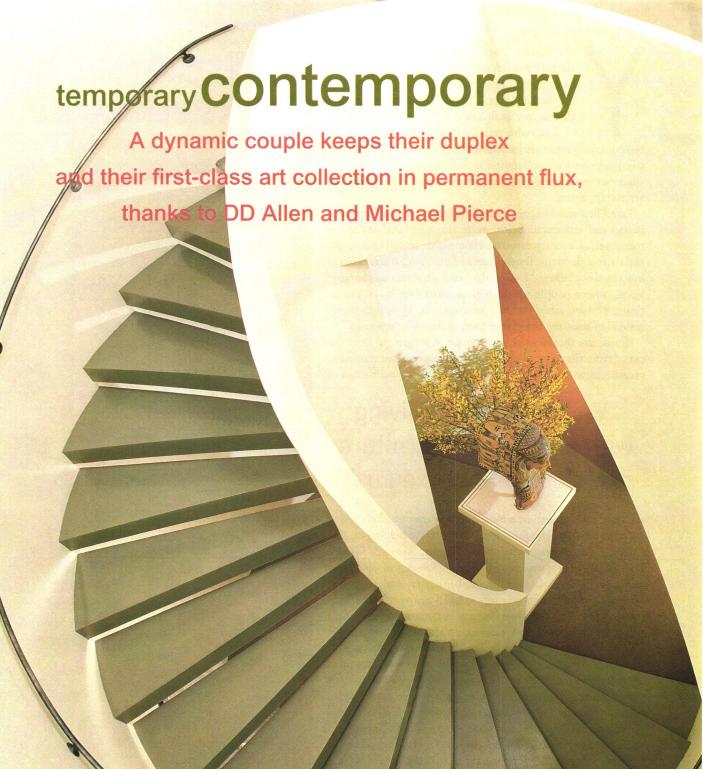


hand-carved wooden blocks produce a lifelike landscape when hung in contiguous panels. "The effect was to envelop you, as if you had removed the walls and were looking at the scene outside," Haynes says. It was an expensive choice, but a dramatic one.

The designers chose paper from Zuber & Cie, since the company uses two-hundred-year-old blocks. They built bookcases and cabinetry on one wall to hide the TV and stereo and matched the paint on this wall to one of the colors in the lush, green garden scene on the other three walls. For comfort, the designers chose antique leather furniture (the kind that looks better the more you beat it up), a Ralph Lauren sofa, and a beautiful Oushak rug in a muted olive green. As an added touch, they covered the bottoms of the walls with wallpaper in a dark-green-andbrown balustrade design that mimics the balustrade at the front of the house.

Visiting today, you'd never imagine that the light, airy house had ever suffered from having claustrophobic rooms and almost no interesting architectural touches. The original problems have, as if by magic, disappeared. But the sorcerers' secrets are explained by the design team's brew—a tasteful and imaginative mixture of architecture, design, and psychology.





the actual marriage—a year ago—of Ann Tenenbaum (who sits on the boards of the DIA Center for the Arts, the Film Society of Lincoln Center, and Sarah Lawrence College) and Thomas H. Lee (who owns a Boston-based leveraged-buyout company) that joined not only man and woman but two passionate art collectors; and the harmonious union of what can sometimes be a rocky relationship—the pairing of art and furniture.

DD Allen and Michael Pierce, of Pierce Allen, a New York design and architecture firm, were the agile catalysts in the redecoration of a 4,372-square-foot duplex to suit the couple and their collections. Tenenbaum and Lee are also arranging to buy the floor below. "I wanted a home that was elegant and warm, where people would feel comfortable," says Tenenbaum, who was afraid that visitors would ask, "Who lives here?" instead of knowing at a glance that, as she says, "it was us."

"Furniture should work with the art, not fight it," Lee concurs. "From the paint to the window treatments, we wanted to create a pleasant environment for living with art, instead of

"We are definitely living with art, and the furniture and decor are helping us"

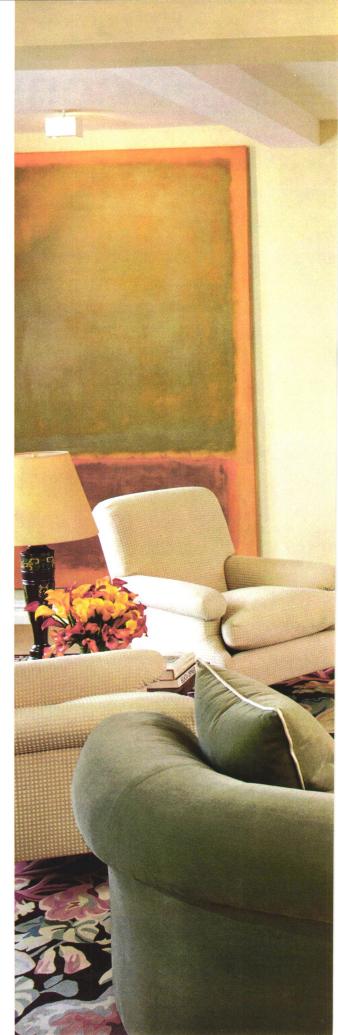
feeling as if we were in a museum. We are definitely living with the art—and the furniture and decor are helping us."

The collection—paintings by Monet, Rothko, Gorky, Pollock, Rauschenberg, Mondrian, Arp, Johns, and Clemente; photographs by Arbus, Frank, and Stieglitz; and Egyptian, Siamese, and Khmer antiquities—could have overwhelmed any interior. But Allen and Tenenbaum were determined to create a felicitous framework that would keep the art in perspective. The fireplace was stripped and made more important, walls were opened up, and Allen and Tenenbaum went shopping. They found a mid-twentieth-century French needlepoint rug for the living room; a pair of Ruhlmann armchairs from Paris; a huge silk Fortuny shade to hang over the dining-room table; and polka-dotted gilded china to add an extra note of glamour.

Tenenbaum hesitated when it came to deciding where to hang the Monet. "I thought of it as formal and fancy," she says. Allen suggested the master bedroom. "I love the idea of waking up and seeing it every day," Tenenbaum remarks.

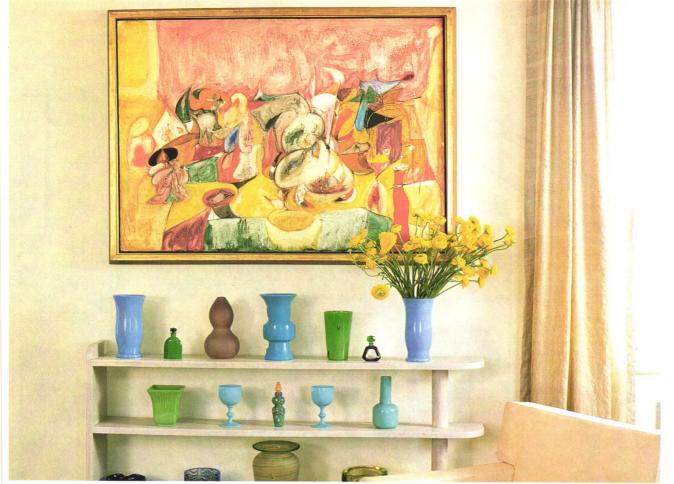
Other successful marriages between art and space were arranged: An ancient Egyptian mummy mask sits at the bottom of a swirling stair; Clemente drawings parade along one wall of the study; jade, opaline, and Peking glass stand under a joyful Gorky still life; and Frank Moore's arresting *Freedom to Share* and Otto Decker's cutout of blue jeans are in the gym, along with exercise equipment and bottled water.

"I like to collect things from all periods," Tenenbaum says.
"What they all have in common is a lot more interesting than what fifteen Rothkos have in common. And if you buy things you love, they will make sense together."

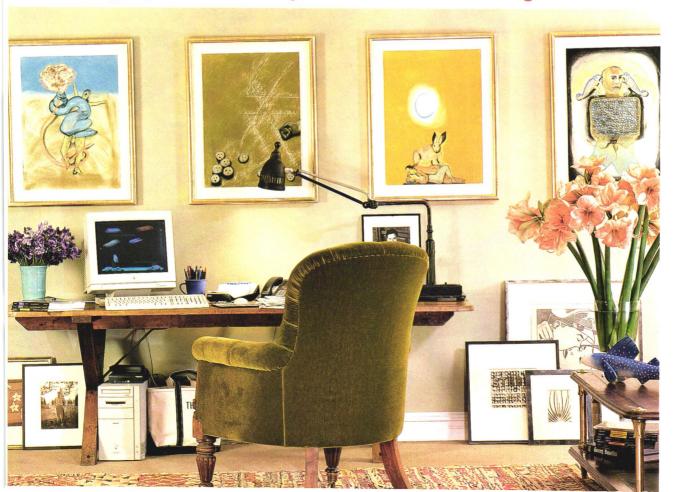


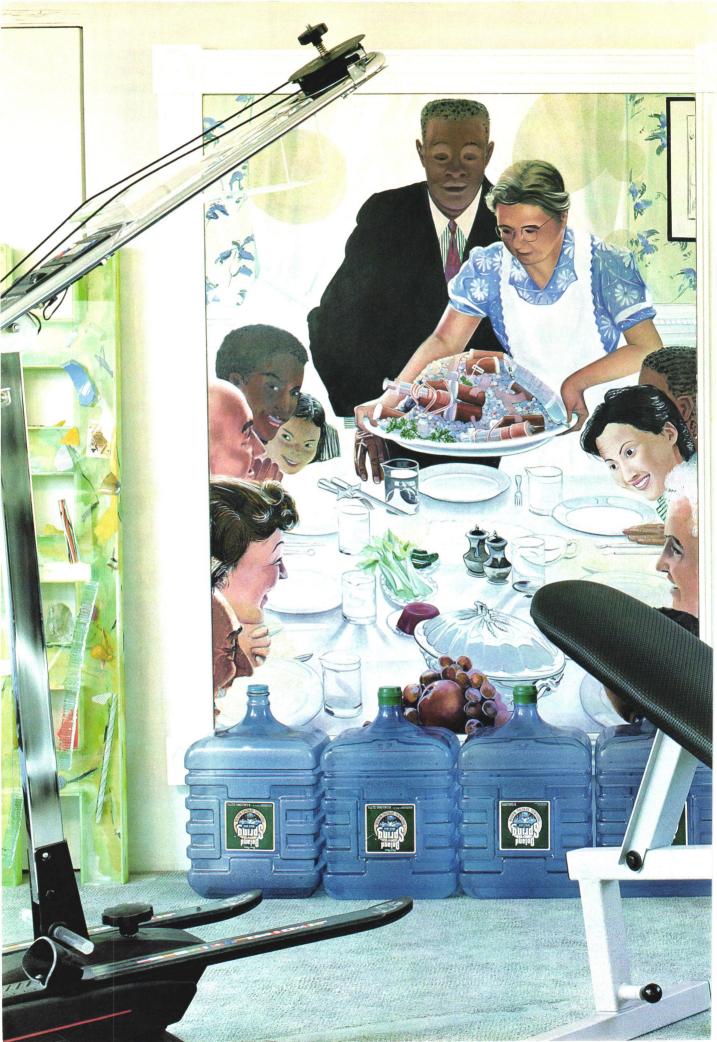




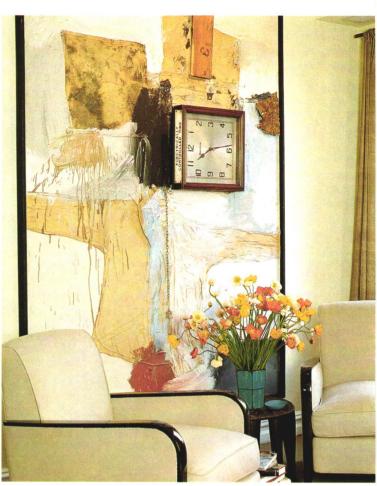


"I like to collect things from all periods. And if you buy things you love, they will make sense together"



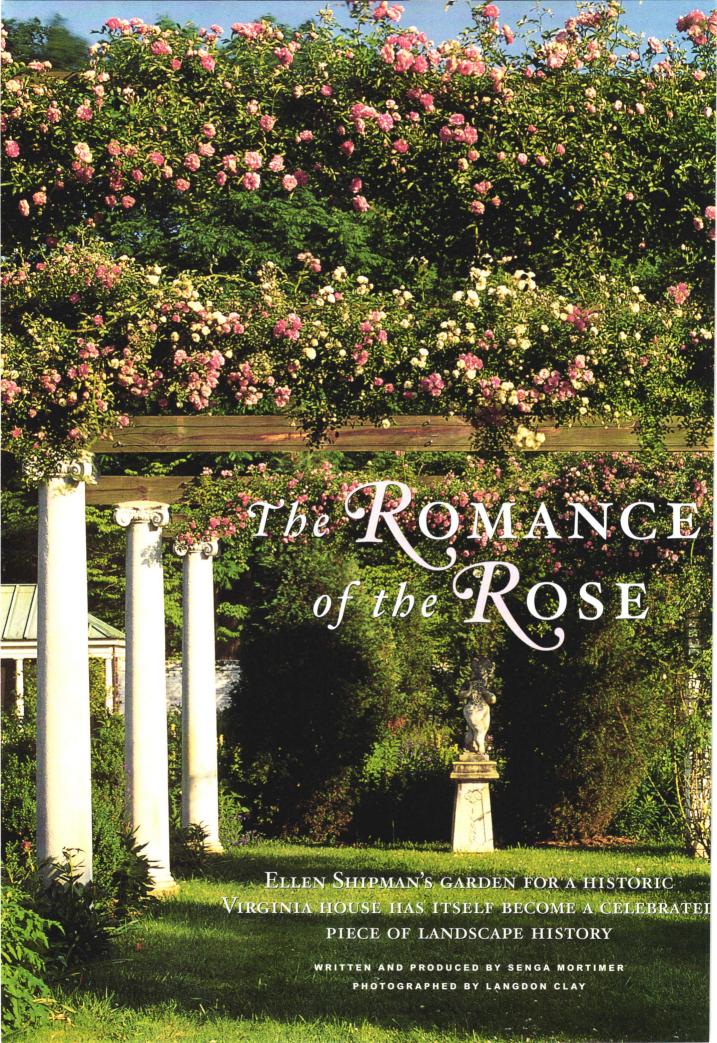




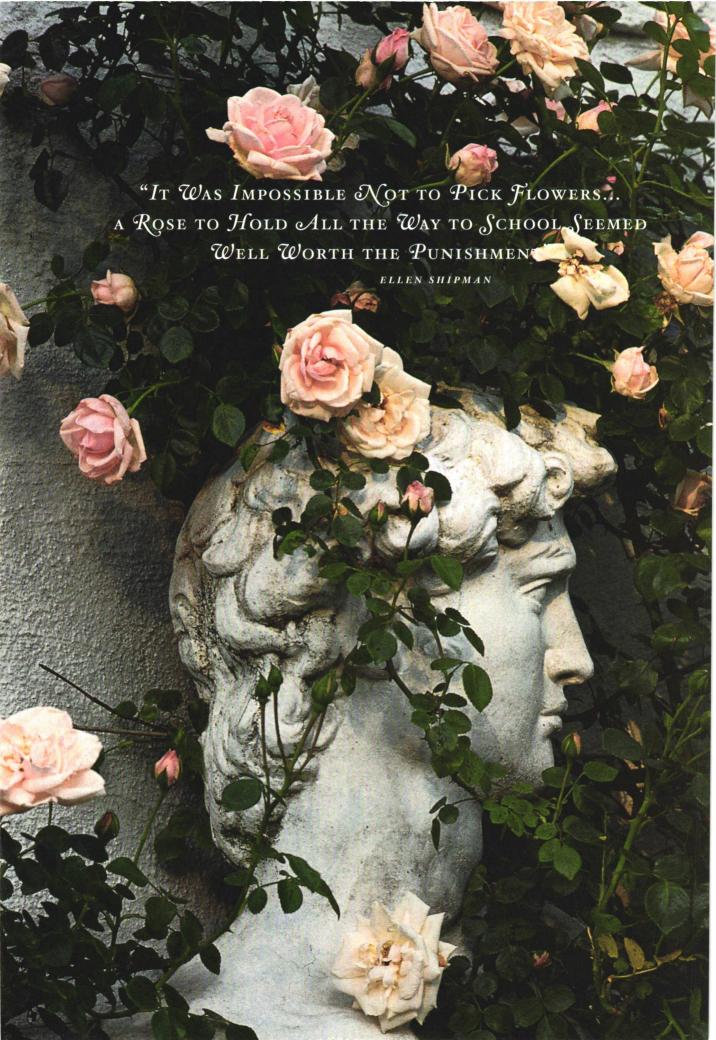


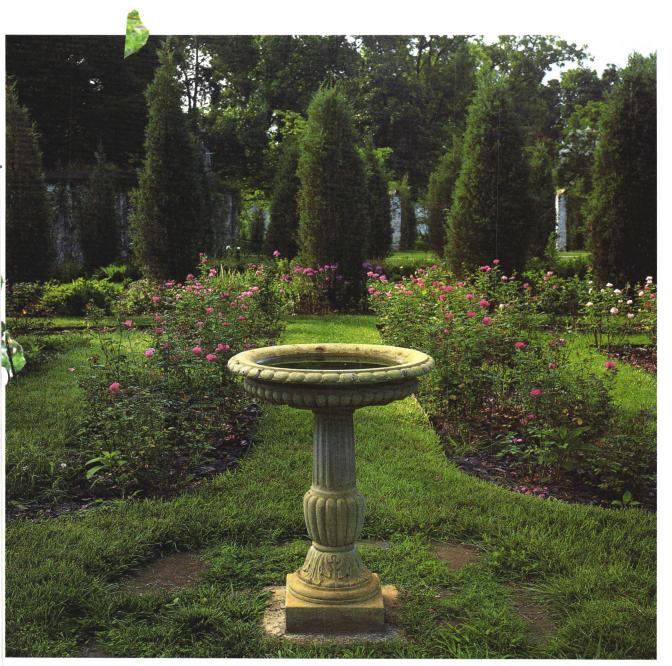


The art in the exercise room, left, strikes a relaxed note: Frank Moore's Freedom to Share stars, along with a ladder-like mixed-media piece by Therman Statom, and Otto Decker's jeans sculpture against the 1930 French lockers from Robert Altman. The carpeting is from Stark. A 1961 Rauschenberg hangs in the living room, top, framed by Ruhlmann chairs from Vallois, in Paris; the table is from Wyeth, in New York. The drapery fabric is from ABC Carpet & Home. A Monet and a Church hang in the bedroom, above. Sources, see back of book.









The statue of a cherub, an original part of Ellen Shipman's design, previous pages, stands beneath Ionic columns billowing with climbing roses and underplanted with antique bearded iris. Wreathed in 'Dr. W. Van Fleet' roses, a reproduction of Michelangelo's head of David, opposite page, is affixed to a garden wall. A functional architectural ornament, the birdbath, this page above, is used to anchor the hybrid tea beds.

F GENERAL ROBERT E. LEE could take a posthumous stroll through the gardens at Chatham, the house that once belonged to his mother-in-law on the Rappahar ock River in Virginia, he might be excused for believing that the South had finally won the war. The profusion of flowers and blossoming shrubs bursting from their beds, the roses entwining the beams and pillars and upholstering the walls, might help erase the painful memory of Union artillery pounding Fredericksburg from one of

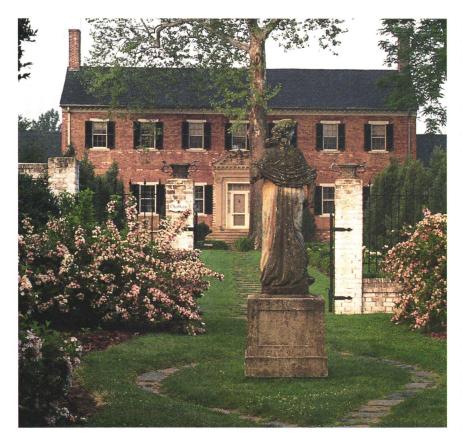
the South's most beautiful gardens. But if he learned that the magnificent resurrection of the grounds belonging to the house where he courted his wife was the work of a Yankee, and a Yankee divorcée at that, he might wish himself back into the grave. For the garden we see today at Chatham was the creation of the talented Ellen Biddle Shipman, who completed it around 1925.

Shipman was a prolific but largely unsung garden architect, whose career spanned the first half of this century. Only recently has the prodigious talent of this advocate for female accomplishment been examined by garden historians and feminist scholars. A new biography, by Judith Tankard, and a traveling exhibit of photographs of her gardens, as well as restorations of her work, testify to the important legacy of a woman who was largely self-taught and had few material or social advantages, but who eventually could claim Astors, du Ponts, and Fords as her clients. Shipman could work on a modest as well as a grand scale, and was equally at home doing wild gardens, colonial gardens, formal gardens, and



"Until Women Took Up Landscaping, Gardening in This Country Was at its Lowest &BB"

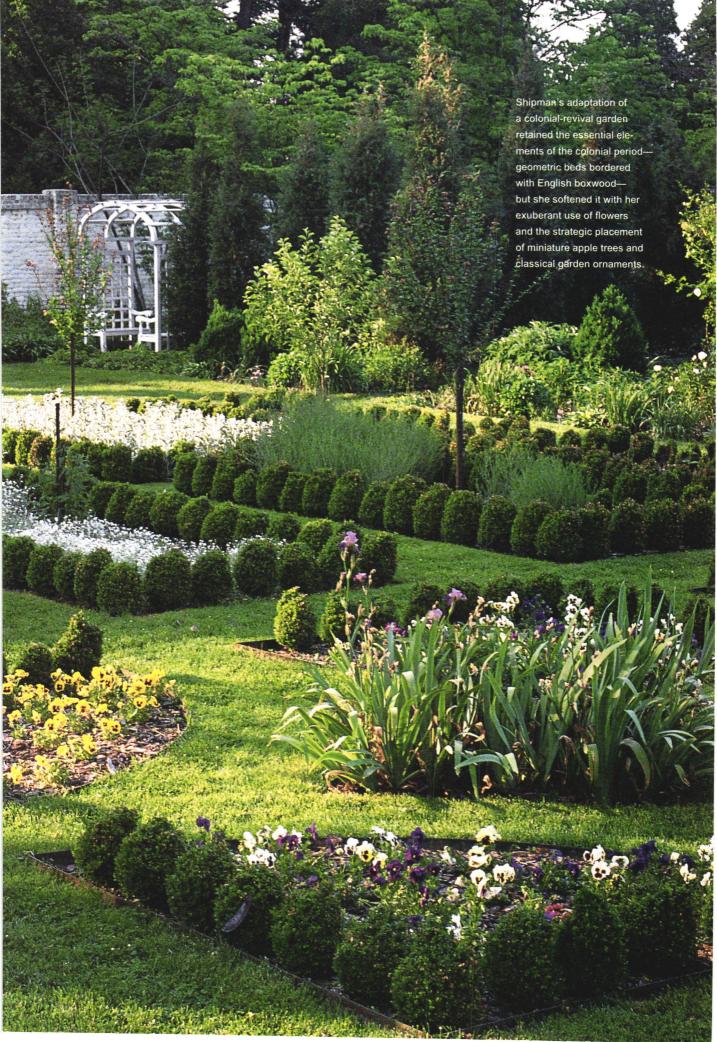
ELLEN SHIPMAN

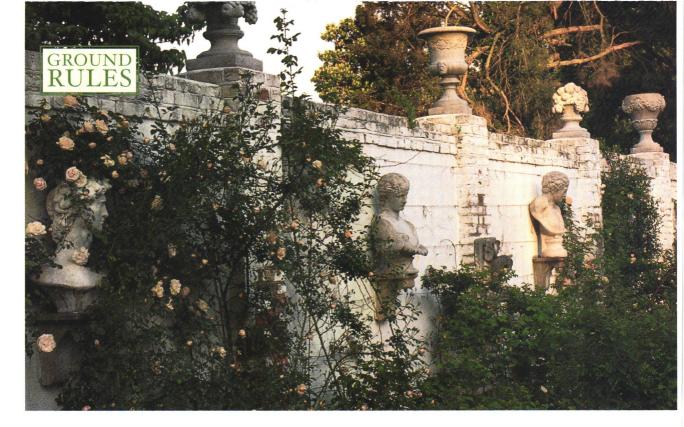


gardens compatible with Arts and Crafts architecture, all of which benefited from her romantic and intimate approach to landscaping.

Chatham's seductive and authentic antebellum atmosphere is entirely the result of Shipman's ease and familiarity with the neoclassical style, and in no way resembles the stiff restorations characteristic of Williamsburg. In fact, there is good reason to believe that the original gardens were on the other side of the house and that the present site was a cornfield. No matter. This is the design of a master gardener, whose signature touches are still instructive today and are easily identified by those familiar with her work.

Axial parterres bordered in box and bedded out with pansies, above, surround four standard wisteria planted to form a weeping umbrella of lavender racemes over garden statuary. A sculpture of the Roman goddess Ceres, robed in moss and surrounded by pink weigela, left, faces the house's gates.





Structures for a Garden Haven

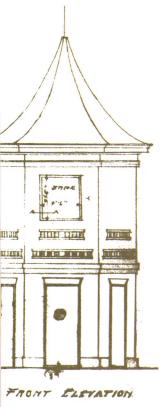
↑ BUSTED The whitewashed brick walls enclosing the gardens at Chatham are topped with urns and statuary. Greek and Roman busts add further architectural interest to the display of climbing roses.
▼ SPOUTING OFF Water lilies, Siberian water iris, and a lead fish leap from the reflecting pool, below. The Chippendalestyle gate, below right, is one that Shipman used in a number of her gardens. Far right, Shipman on her eightieth birthday.

NSPIRED BY AMBITION AND PRESSED BY PENURY, Ellen Shipman sought and accepted every sort of garden project during her fifty-year career, but she never wavered in her conviction that gardens were meant to provide a "domestic haven," an "intimate shelter"—a refuge from the stress of modern life. She felt that the house and garden formed a family unit: The multipurpose garden structures sketched on her landscape plans typically reflected her sense that these smaller buildings should resemble the main house "as children resemble their parents." From the walls protecting her gardens to the individually crafted gates and fences, her designs inspired a sense of security, while her lush plantings provided a measure of coziness.











< GUEST AGAIN Shipman's photograph appears alongside her signature in the guest book of one of her clients. Unlike some of her male counterparts, she made a point of visiting her gardens twice a year.

V PENTHOUSE AVIARY

Shipman's drawing of a dovecote that sits atop a toolshed, below, was done to encourage a client from Vermont to adopt this efficient and charming structure.

"PRIVACY IS THE MOST ESSENTIAL ATTRIBUTE OF ANY GARDEN"

< PIGEONEER The lines of this classical hexagon, left, recall one of the designs for a birdhouse and garden shed developed by Charles Platt, the classical and eclectic architect who first encouraged Shipman to pursue a career in landscape gardening.



Dove Cote and Jool House



<ARMED ENCOUNTERS

A multipurpose structure—a covered arbor and garden seats—straddles a walkway of brick and slate. The uneven path, a device Shipman favored, leads to a pond surrounded by colorful summer annuals.

> ARCHITECTURE FOR

THE BIRDS In a style that brings to mind both Lutyens and Lego, Ellen Shipman's tripledecker brick dovehouse reveals her wry sense of humor at work in an out-of-the-way part of the garden—the parking area and garage. Sources, see back of book.



House & Garden · APRIL 1997

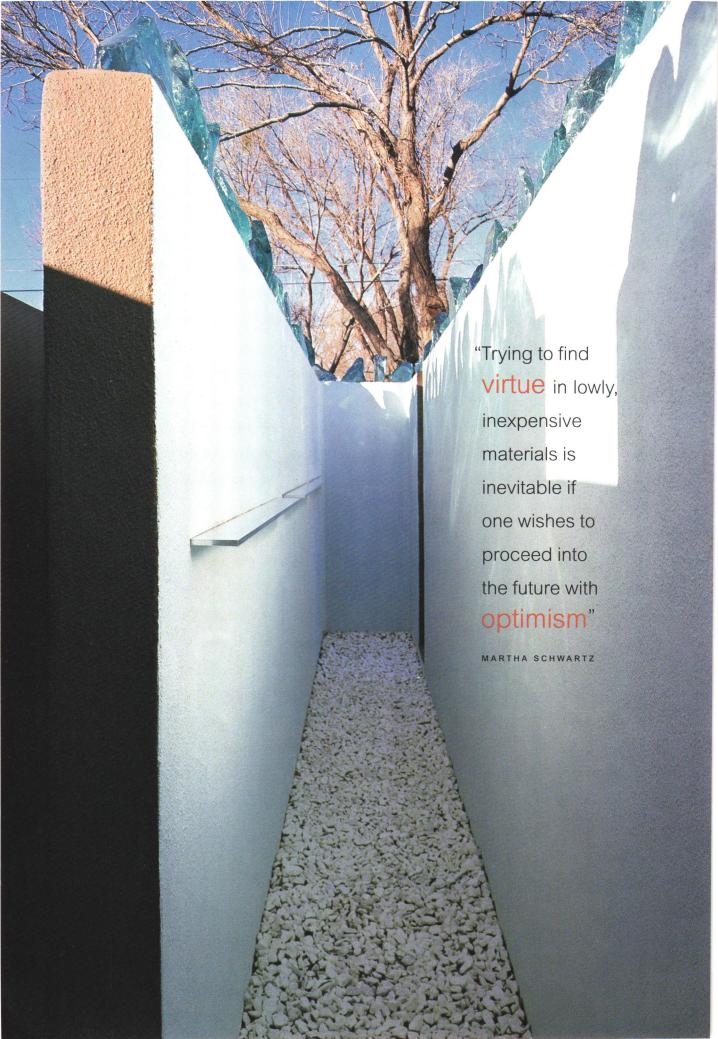




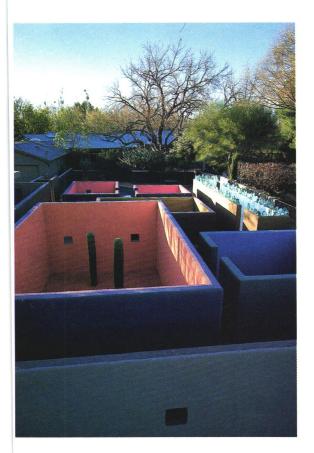
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In a Martha Schwartz garden, spiritual refreshment is served with ample helpings of color and wit

WRITTEN BY WENDY MOONAN. PHOTOGRAPHED BY CHRISTOPHER BAKER PRODUCED BY SENGA MORTIMER







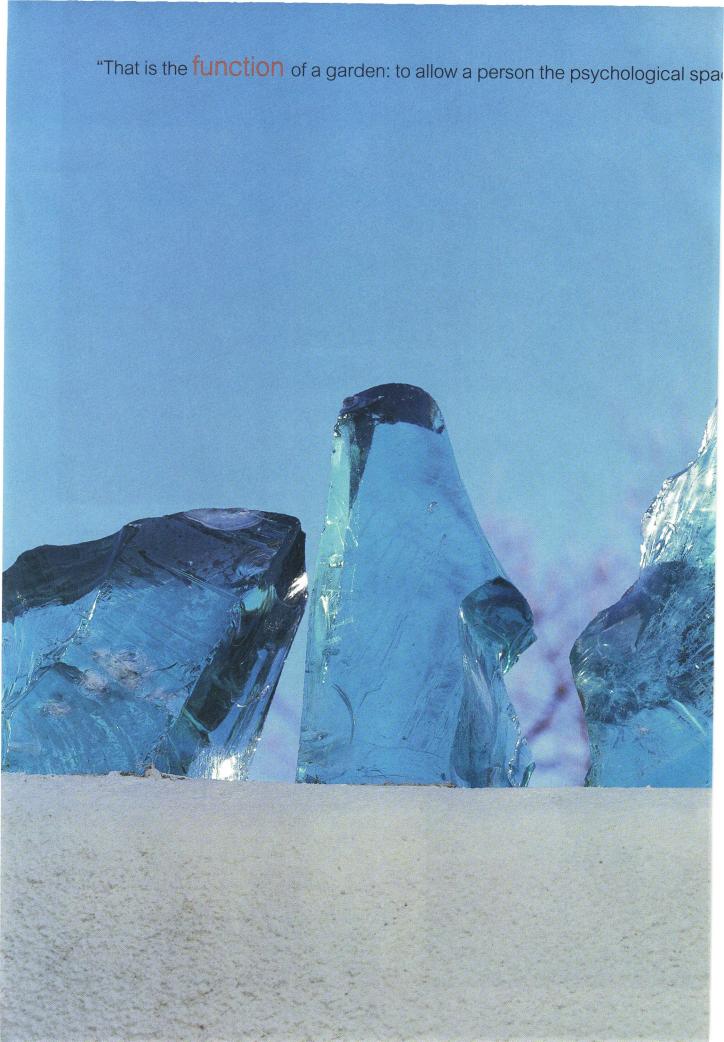
but it's not Martha Schwartz's only priority.
The Cambridge, Massachusetts—based artist and landscape architect is as determined to excite the mind as she is the heart. Her edgy landscapes put you on guard and off-balance as well as soothe and refresh.

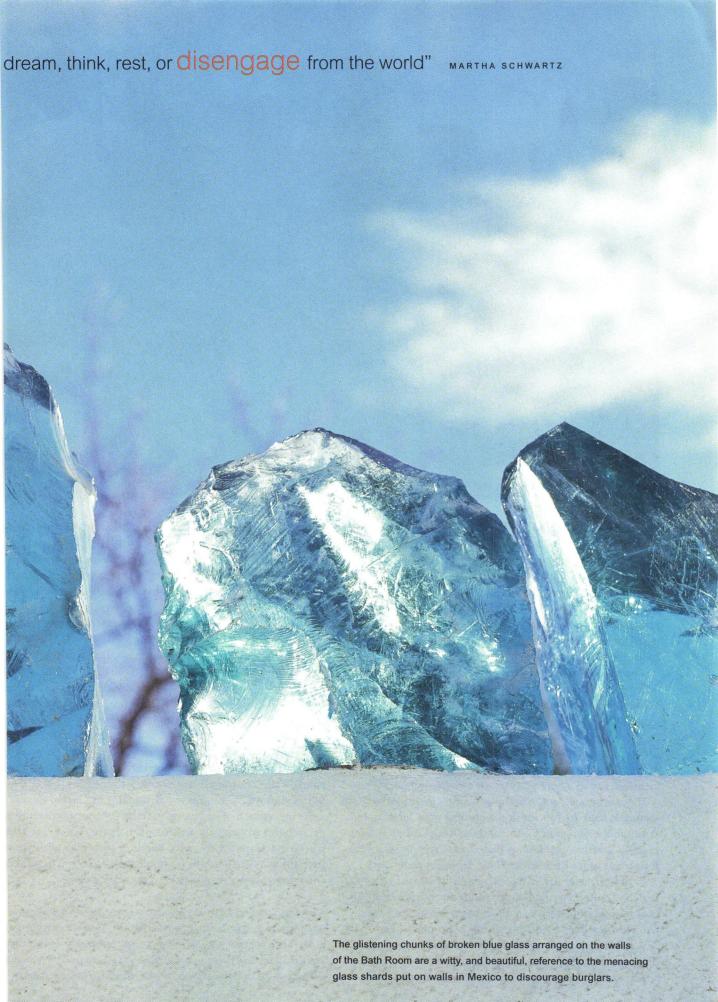
Her new garden for Sam and Anne Davis on the outskirts of El Paso, Texas, is quintessential Schwartz—an uplifting, invigorating, and puzzling experience, rather like strolling through a candy-colored maze and undergoing electroshock therapy at the same time. Surprises follow each other as you slip from one garden room to the next: one has a wall with menacing nails; another is crowned with shards of blue glass.

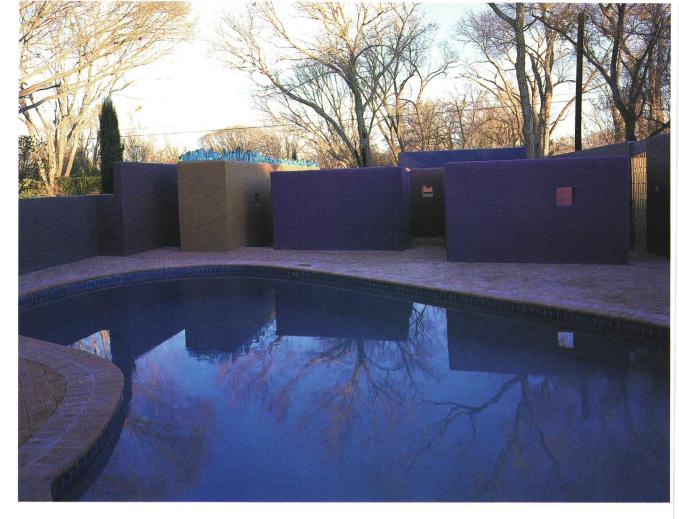
Small, square windows cut into certain walls offer tantalizing glimpses of what's to come. There are no plants apart from cacti. ("I think it's more important to make a place for people than to make a place for a tree," Schwartz has said.) You could conclude that this is more a work of art than a garden, but Schwartz would probably reply that it is equal parts of both.

"You can do whatever you want within this box," Anne Davis told Schwartz when she brought her to Texas in 1994. Davis was referring to a walled area between her herbaceous borders and the garage. "We were in a kind of no-man's-land,"

Schwartz poses with swirls of her trademark Day-Glo; a saguaro cactus punctuates the Davis garden's Orange Room, previous pages. A glimpse into the Bath Room, opposite page, with shards of broken blue glass on its walls. The mirrored Changing Room, with its audience of cacti, above, and a view of the shoe-box garden, left.







says Schwartz, "a shoe box, 37 by 60 feet."

After trying to coax an English border out of the El Paso desert for twenty-five years, Davis was ready for something new. She had three rules: "I asked for a lowmaintenance garden with some Mexican influence, since we're on the border. I asked for cacti. And I said I didn't want to to see the old garden from the new one."

The rest was up to Schwartz.

A professor at Harvard's Graduate School of Design, Schwartz was trained as an artist and a landscape architect. As mentors, she claims such environmental artists as Robert Smithson and Michael Heizer. "I approach landscape design as

an artist, not as a horticulturist or environmentalist."

She calls herself "queen of the low-budget jobs" for the cheap materials she's had to use for such new-wave landscapes as Atlanta's Rio Shopping Center and the King County Jailhouse plaza in Seattle. A garden for New York City's Federal Plaza, former site of Richard Serra's Tilted Arc, is just completed.

In El Paso, Schwartz envisioned a folly within the larger garden. She built six garden rooms inside the original wall. "It's my interpretation of what a Mexican garden means," she says. "Mexican gardens tend to be formal, geometric, and spare. The essence of a Mexican garden is walls. There is a clear definition between public and private, inside and outside."

Schwartz is famous for her Day-Glo palette, but here she



has mixed bright hues with somber ones. Exterior walls are "dark, gloomy, almost forbidding colors, which tend to disappear at night." Interior walls of pink and orange are like "lanterns that glow." It's like Mexico, she says, where "color is used to transform, express, individualize

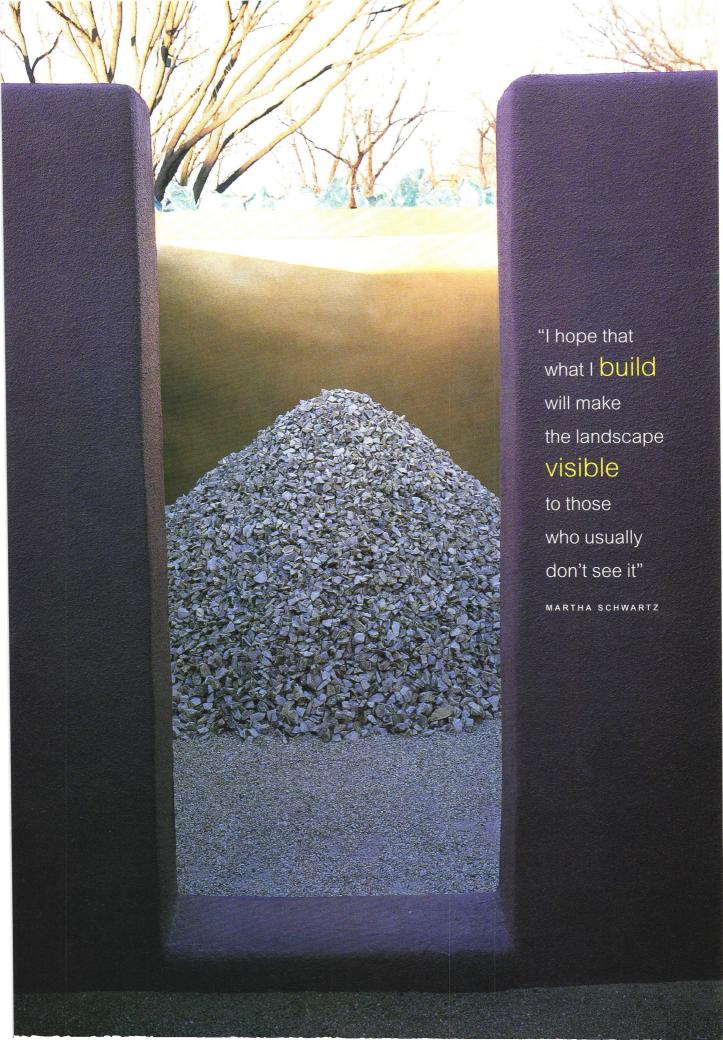
Each room has a different intention. The idea behind the Gold Room, which has a view of the Rockies, is to capture the "borrowed" landscape, the mountain peak, and bring it into the garden "to make you think about your relationship to it."

The Changing Room, with a mirrored wall and a bed of prickly cacti in front of

a pink wall, is purposely unsettling. "It's the idea of vulnerability," she says. "You are exposed, standing in a bed of cactus."

As in so much of her work, Martha Schwartz is playing a game here, to keep the visitor off balance. "It makes the whole less static," she says. "The idea is to play with your psychology. Gardens are psychological spaces. They take you from your everyday world to someplace else."

Anne Davis, above, wanted to keep her old pool, top, so Schwartz designed the garden rooms to be reflected in it. The somber exteriors of the rooms contrast with their glowing blue, white, pink, and orange interiors. In the Gold Room, opposite page, a stone-chip mound is meant to "borrow" the landscape of the Rockies. Sources, see back of book.



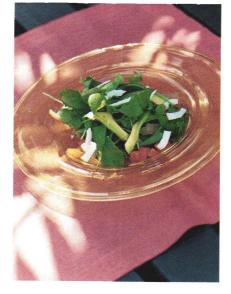
IN SEASON

(CONTINUED FROM PAGE 90) holds up a perfect specimen, glazed to a mahogany frizzle by an initial oil rub and frequent water bastings. These all-important hunks of salty skin, their sharp crackle juxtaposed against a silky underlay of fat, may be the ultimate Puerto Rican soul food. They add drama to the mild, adobo-seasoned pork meat—a version of lechón, the whole, spit-roasted pig that is the island's preferred festal dish.

So the Guests greet their lunch like an old friend, from the homey white-bean stew to the rice scented with garlic and thyme. Best of all is a side dish of tiny ladyfinger bananas caramelized with the indigenous sugarcane molasses, lime, and a delirious jolt of rosemary. Ayala rolls his eyeballs ecstatically as he describes the very hot butter and high heat required to cook them properly, the mere "hair" of molasses it takes. Finally alighting at the table, he reminisces about bananas past. "When I was a kid, white rice, fried egg with a soft yolk, and ladyfinger bananas—that was our meal."

It is hard not to think of the little bananas he produces in his grown-up incarnation at Chayote: molten under an airy tempura batter, turning a terrine of fresh foie gras into a vortex of softnesses that is pure Ayala. To eat it is to sample the audacity and adventuresomeness that prompted this island boy to apprentice himself to such haute cuisine gurus as Joel Robuchon, and Eric Ripert of Le Bernardin, fashioning his own culinary education. And it is also to sample a luxury that always has home at its heart.

After hours and hours of eating and drinking in the epic Puerto Rican party style, people are still picking at an array of *dulces*, the island sweets set out on Henry Klumb's serene, built-in benches. "*Mira!* I'm leaving!" Ayala announces as the sun sinks and the air begins to cool. Of course, it's not that simple. At the very foot of the rain forest, in the town of Loíza, he and Rolando pass eight conga players outside one of the open-air bars that dot the island. There's an impromptu street party right out on the sidewalk. Ayala just has to stop.



PERFECTION SALAD Fruits and vegetables with grenadine-and-nutmeg dressing.

RECIPES

ALMOJABANAS (FRITTERS) served with SALT COD GUACAMOLE

Makes 4 dozen

1 1/2 cups milk

- 12 ounces rice flour (whole-wheat flour, ground in a food processor until fine, may be substituted)
- 5 large eggs
- 1/2 pound grated aged Gouda cheese
- 1 Tbsp baking powder
- 1/2 tsp salt
- 1 quart peanut oil

Bring milk to a simmer over medium heat, add the flour, and whisk rapidly until the mixture is smooth and thick.

Remove from heat, and beat in eggs, one at a time, making sure that each egg is thoroughly incorporated into the flour mixture before adding the next. Add the cheese, baking powder, and salt. Let the batter stand for at least one hour before frying.

To fry the almojabanas: Pour the peanut oil into a deep, heavy, II" skillet, and heat over medium-high heat until a deep-fat thermometer measures 375°. Exercise care when cooking with hot oil. Cover a baking rack with paper towels for draining the fritters. Using a tablespoon, spoon 8 fritters into the skillet and fry until dark golden brown on one side. (The oil should not cover the almojabanas.) Turn the fritters, and brown the other sides. Remove and place on the baking rack to drain. Repeat procedure with remaining batter.

When cool enough to handle, slice almost

all the way through, and fill with a tablespoon of the salt cod guacamole. Serve immediately.

SALT COD GUACAMOLE

Makes 3 1/2 cups

*24-hour advance preparation required

- 1/4 pound dry salt cod
 - 2 ripe avocados
- 1/2 cup ripe cherry tomatoes, diced
 - 1 small red onion, finely chopped
 - red bell pepper, seeded and finely diced
- 1 clove garlic, minced
- I/2 cup cilantro leaves, choppedJuice and zest of 2 limes
- I tsp olive oil
 Salt and pepper to taste

To prepare the salt cod: Place in a large bowl and cover with cold water. Soak for 12 hours in the refrigerator, then change the water and soak for another 12 hours, or until cod has softened and feels almost like fresh fish.

Bring a medium-sized pot of water to a boil, add the cod, and reduce heat so that the water is barely simmering. Poach for 8 to 10 minutes, or until cod is tender when pierced with a knife. Remove with a slotted spoon, and allow to cool. Remove any skin or bones from fish, then shred fish into very small pieces and reserve.

Split the avocados in half, remove the pits, and scoop the flesh into a bowl. Mash with a fork until smooth. Add the cod and remaining ingredients, and mix together well. Guacamole will be slightly chunky. Salt and pepper to taste.

ARUGULA, PAPAYA, GRAPEFRUIT, and COCONUT SALAD with GRENADINE-andNUTMEG DRESSING

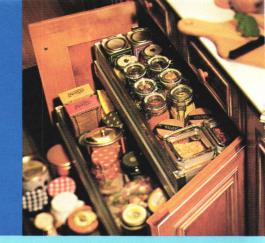
Serves 6 to 8

- 2 bunches of arugula, washed and dried
- 1 avocado, thinly sliced
- 2 large grapefruits, peeled and separated into segments, pith removed
- 2 ripe papayas, peeled and cut into 1" dice
- 1/2 cup thin shavings from a fresh coconut

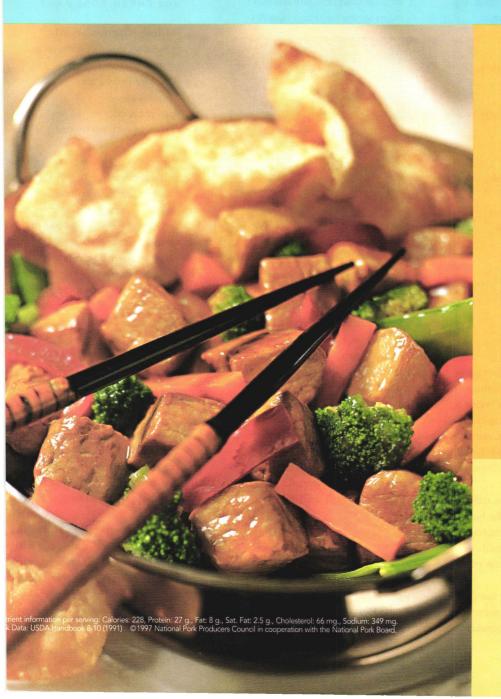
GRENADINE-and-NUTMEG DRESSING

- 3 Tbsp sherry vinegar
- 1 Tbsp grenadine syrup

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If you're wondering WHAT TO COOK with pork, remember, white goes with everything.



GINGER PORK STIR-FRY

1 lb. boneless pork loin, cut into ¾-inch cubes

1 T. soy sauce

1 T. vinegar

1 t. sesame oil

½ t. ginger

1 clove garlic, minced

1 T. water

1 pkg. (16 oz.) frozen stir-fry vegetables

Blend soy sauce, vinegar, oil, ginger and garlic in shallow dish. Add pork; marinate for 10 minutes. Spray large, non-stick skillet with vegetable spray. Heat skillet over medium-high heat until hot. Add pork; stir-fry for 3 minutes. Stir water and vegetables into mixture. Cover and cook 5 minutes or until vegetables are crisp-tender. Serves 4.



RECIPES

- 1 tsp Dijon mustardJuice and grated rind of 2 limes
- 2 tsp freshly grated nutmeg
- 1/4 cup extra-virgin olive oil Salt and pepper to taste

In a glass jar with a tight-fitting lid, add vinegar, grenadine syrup, mustard, lime juice and rind, and nutmeg. Shake vigorously to blend. Add the olive oil and shake again. Salt and pepper to taste. Refrigerate.

To prepare the salad: Place well-dried arugula in a large bowl. Toss with half the dressing. Divide among serving plates. In a separate bowl, combine avocado, grapefruit, and papaya. Toss with the remaining dressing, then spoon evenly over the arugula. Top with the coconut shavings and serve.

ROAST PORK with ADOBO SEASONING

Serves 8 to 10

7- to 8-pound pork shoulder, with bone

ADOBO SEASONING

- 10 cloves garlic, peeled Leaves from 2 bunches fresh oregano
- 2 jalapeños, seeded and halved
- red bell pepper, seeded and quartered
- 1 Tbsp salt
- 1 1/2 tsp ground coriander
 - 1 tsp ground white pepper Juice of 2 limes
 - 1 Tbsp olive oil

Preheat oven to 400°.

To make the adobo seasoning: Place garlic, oregano, jalapeños, and red pepper in the bowl of a food processor and use the pulse button to obtain a pastelike consistency. Scrape into a bowl and set aside. In a small bowl, combine salt, coriander, pepper, lime juice, and olive oil, and stir into paste. Rub adobo mix all over the pork and refrigerate for 2 hours.

Place pork in a deep roasting pan and bake at 400° for 30 minutes. Reduce the heat to 350° and continue baking—spritzing once or twice with water—for 2 1/2 hours, until a meat thermometer inserted in the thickest part of the roast registers 170° .

Remove roasting pan from oven, cover with foil, and allow pork to rest for 20 minutes. Slice and serve with the beans, rice, and bananas.

CRANBERRY BEAN STEW

Serves 8

- 1 pound dried cranberry beans
- 1 pound smoked ham hock

SOFRITO

- 2 Tbsp olive oil
- 1 medium onion, finely chopped
- 1 green pepper, seeded and chopped
- 3 sweet chile peppers such as serrano or anaheim, finely chopped
- 1/2 cup cilantro leaves, chopped
- 2 cloves garlic, finely chopped
- 1 tomato, peeled, seeded, and chopped
- 1 tsp each salt and ground pepper
- 2 cups calabasa pumpkin cut into I" cubes (or use butternut squash)



MAIN EVENT Roast pork plus fixings. Glass from Baccarat. Charger from Rosenthal.

Soak cranberry beans overnight in 2 quarts of cold water. Drain, place in a medium-sized pot, and cover with cold water by 2 inches. Add the ham hock and bring to a boil. Reduce heat and simmer for 1 hour.

While the beans are cooking, heat the olive oil on medium-high heat in a sauté pan and add the sofrito ingredients. Sauté for 10 minutes, stirring occasionally.

After the beans have cooked for 1 hour, add the sofrito and the pumpkin and cook for 30 minutes more, or until tender.

RICE with GARLIC and THYME

Serves 8

- 2 Tbsp olive oil
- 3 cloves garlic, crushed
- 3 cups long-grain rice
- I bunch of thyme tied with string

- 6 cups chicken stock
- 1 tsp salt

In a 4-quart saucepan, heat olive oil over medium-high heat, add the garlic, and sauté until golden. Add rice, thyme, and chicken stock. Bring to a boil, then reduce heat and simmer gently, covered, for 20 minutes, or until the liquid has been almost entirely absorbed by the rice. Remove from heat and let stand for 10 minutes, covered.

Remove thyme and fluff with a fork before serving. Garnish with a sprig of fresh thyme.

LADYFINGER BANANAS with MOLASSES, LIME JUICE, and FRESH ROSEMARY

- 24 ladyfinger bananas, peeled (5 bananas, sliced in fifths, may be substituted)
- 4 Tbsp clarified butter
- 2 Tbsp molasses
- 1/4 cup lime juice
- 1/4 cup chopped fresh rosemary

In a large, nonstick skillet melt 2 tablespoons of clarified butter over high heat. Add half the bananas and reduce heat to medium-high. Sauté for 4 to 5 minutes, stirring constantly. When the bananas are golden, add 1 tablespoon molasses and continue cooking for 1 minute. Remove bananas from heat and place in a bowl. Add 2 tablespoons lime juice and 2 tablespoons rosemary. Repeat the procedure with remaining bananas. Serve immediately, alongside the rice and beans.

PINEAPPLE with PUERTO RICAN RUM and FRESH TARRAGON

Serves 8

- 2 fresh pineapples, peeled, quartered and sliced in 1/4-inch wedges
- 1 cup dark Puerto Rican rum
- 1/4 cup Sambuca
- 1/4 cup chopped fresh tarragon leaves

In a medium-sized bowl, combine pineapple, rum, and Sambuca. Mix together and refrigerate for three or four hours before serving.

When ready to serve, add fresh tarragon to the pineapple and toss gently. Divide among 8 plates and pour a little rum over each serving.

The Index

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- 37. CANAC KITCHENS: Amazing new kitchen ideas...terrific tips...expert advice...and more! Canac's full-color Kitchen Planner is the ultimate guide for creating the kitchen you've always wanted. Easy to read and loaded with pictures, Canac's exciting new Kitchen Planner covers it all. To order, please send your name and address along with a \$5 check (payable to Canac Kitchens) to: Canac Kitchen Planner, 360 John Street, Thornbill, ON, Canada L3T 3M9.
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- **40. MARTEX:** For the Martex retailer nearest you or for one of our helpful guides to selecting and caring for sheets or towels, please call 800-458-3000. And look us up on the Internet at www.martexhome.com
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47. WEBER-STEPHEN PRODUCTS: Send for a complete set of product brochures and manufacturer's suggested retail prices, and register for the *Grill Out Times* newsletter.



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page 126, Couch, designed by Pentagram; made by Giovannitti, Inc. Upholstery, Quinnault by Glant. Cabinet and light fixtures, 1950, 440 Lafayette St., NYC 10003. 212-995-1950. Rug, designed by Maurice Vellekoop and made by Reactor. Wall cabinetry, Pentagram; made by Giovannitti, Inc. Rug in background, designed and made by Christine Van Der Hurd. Bowls and bottles, Troy, and A+J 20th Century Designs, 255 Lafayette St., NYC 10012. 212-226-6290. page 132, Light fixtures, Urban Archaeology. Floor tiles, American Olean. Sink fitting, George Taylor Specialties. Table, Pierre Deux Antiques. Chairs, Cobweb, 116 W. Houston St., NYC 10012. 212-505-1558. Accessories from Ann-Morris Antiques and Paula Rubenstein. Kitchen cabinets by Haynes-Roberts. page 68, Door knobs, \$300/ea., Ted Muehling Store, 47 Greene St., NYC 10013. 212-431-3825.

DOMESTIC BLISS Pages 39-54

pages 39-42, Showerhead, Czech & Speake of Jermyn Street, through Waterworks, 800-899-6757. Shower mixer and shower kit, \$1,346.25 & \$693.75, Waterworks. Czech & Speake of Jermyn Street, 244-254 Cambridge Heath Rd., London E2 9DA, England. 44-181-981-7232. Kohler, 800-4-KOHLER. Hansa America, 800-343-4431. Grohe, America, 630-582-7711. Interbath, Inc., 800-826-7943. page 44, John Derian, 212-677-3917. pages 46-48, Tipperary, 212-545-1325. Warner Bros. Stores, 800-4-Warner. Lamp, \$49, Pottery Barn, 800-922-5507. Washer and dryer, \$1,999/\$1,599, Amana, 800-843-0304. China, Wedgwood, 800-677-7860. Trunk, Bloomingdale's, 800-824-1667. page 53, Ethan Allen, 800-223-1500.

HUNTING & GATHERING Pages 63-70

page 63-64, All fabrics available through architects and designers. Ralph Lauren Home Collection, 1185 Avenue of the Americas, NYC 10036. 212-642-8700. Walters Wicker, 212-758-0472. Available through architects and designers. Rug, \$115/sq. yd., Waldo's Design, 212-308-8688. Available through architects and designers. Banana boat bowl, \$3,200, Georg Jensen/Royal Copenhagen, 800-546-5253. ABC Carpet & Home, 888 Broadway, NYC 10003. 212-473-3000. Chenille shag pillows, \$30, Urban Outfitters. Available at all store locations. Empire sofa fabric, Doumala, Manuel Canovas, 212-752-9588. Thermos/glasses, \$80 & \$8/each, Island Trading Co., 800-261-0195. Munder-Skiles, 799 Madison Ave., NYC 10021. 212-717-0150. Tray and tin cups, \$22 and \$8/each, Island Trading Co., 800-261-0195. Fabric on table, Giraffe, Schumacher, 800-332-3384. Table lamp, \$315, Akari Associates Light Sculptures, 32-37 Vernon Blvd., Long Island City, NY 11106. 718-721-2308. Club chair fabric, Middleton Linen, Schumacher. Vase, \$135, Troy. Century Furniture, 800-852-5552. Glass vase, \$477, Troy. Fabric on chaise, Senanque, Bergamo, 212-888-3333. page 66, Restoration Hardware, 4091 Westheimer, Houston, TX 77207. 713-850-8838. Hortus, 284 E. Orange Grove Blvd., Pasadena, CA 91104. 818-792-8255. White Swan, 800-233-7926. Devonshire, 340 Worth Ave., Palm Beach, FL 33480. 561-833-0796. Adkins Architectural Antiques, 800-522-6547. Marders, Snake

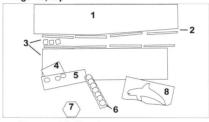
SOURCES

Where to Buy It

Hollow Rd., Bridgehampton, NY 11932. 516-537-5000. page 68, Frederic Williams, 200 Lexington Ave., NYC 10016. Ted Muehling Store, 47 Greene St., NYC 10013. 212-431-3825. Artecnica, 6120 Variel Ave., Woodland Hills, CA 91367. 818-716-9160. Bone Simple Design, 434 W. 19th St., NYC 10011. 212-633-1987. page 70, Adrien Linford, 927 Madison Ave., NYC 10021. 212-628-4500. Baccarat, 800-777-0100. Bernardaud New York, 800-884-7775. Christofle, 800-799-6886. Henri Bendel, 712 5th Ave., NYC 10019. 212-247-1100 ext. 382. Hermès, 800-441-4488. Interieurs, 114 Wooster St., NYC 10012. 212-343-0800. Blachere Group, 800-641-4808. Tiffany & Co., 800-526-0649. Williams-Sonoma, 800-541-2233.

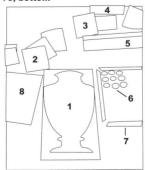
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- **1. Preassembled border,** WTC ART 1BO 7, 5" x 12", \$41/linear ft. Pratt & Larson, at Country Floors
- 2. Thin border, WTC MAHRD, .5" x 8", \$21/linear ft. Pratt & Larson, at Country Floors
- **3. Multicolored tiles,** WTC 11N2, ceramic, \$96/sq. ft. Pratt & Larson, at Country Floors
- **4. Square glass tiles**, 4" x 4", \$4/ea. Americana Glass, at Hastings Tile
- 5. Smoke-rings glass border,
- 3"x 8", \$18/ea. Americana Glass, at Hastings Tile
- **6. Pearls glass border,** 1" x 8", \$16/ea. Americana Glass, at Hastings Tile
- **7. Hex tiles,** 3" x 3", \$28/sq. ft. Waterworks
- **8.** Whale, 4" x 8", \$36.50/linear ft. Pratt & Larson, at Country Floors

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- **1. Palm Fronds mural**, 18" x 30", \$900. Moon Reef Designs
- **2.** Urn border, \$200/5-tile repeat. Moon Reef Designs
- **3.** Garland ribbon border, \$120/linear ft. Moon Reef Designs
- **4.** Terra-cotta border, 6" x 2", \$43/linear ft. Country Floors
- **5. Limestone molding,** 5" x 12", \$29/ea. Waterworks



BATHING BEAUTIES

- **6. Inlaid limestone beaks,** 1" x 1", \$15/ea. Waterworks
- **7. Limestone border,** 1" x 12", \$17/ea. Waterworks **8. Quilt mosaic**, 9" x 9", \$143/ea. Waterworks

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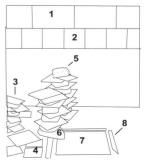
- **1. Bamboo tile,** 9" x 4", \$34/linear ft. Pratt & Larson, at Country Floors
- **2.** Tumbled travartine, OG Mosaique Romaine, \$29/sq. ft. Country Floors
- **3.** Rope glass border, 3" x 8", \$23/ea. Americana Glass, at Hastings Tile
- **4.** Clear, square glass tiles, 4" x 4", \$4/ea. Americana Glass, at Hastings Tile
- **5.** Column, 8" x 8", \$45/ea.

House of Ceramics

- **6. Tumbled marble background,** \$20/sq. ft. Americana Glass, at Hastings Tile
- **7. Base molding,** ceramic, 6" x 6", \$58/ea. Waterworks
- 8. Lily pad, 2" x 2", \$17/ea. Waterworks
- **9.** White tiles, HTA, 2" x 2", \$28/sq. ft., Waterworks **10.** Moulded shell tile, glazed clay, 5" x 5", \$12/ea.

 Paris Ceramics
- 11. Frog, ceramic, 4" x 6", \$30/ea. Waterworks
- **12.** Plain tiles, 4" x 4", \$31/sq. ft.
- Pratt & Larson, at Country Floors 13. Glass border, 1" x 8", \$12/ea.
- Americana Glass, at Hastings Tile
- **14.** Glass tiles, 4" x 4", \$55/sq. ft. Americana Glass, at Hastings Tile

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- **1. Rectangular,** white ceramic tiles, htm bevel brick, $3'' \times 6''$, \$26/sq. ft. Studio Glass, at Waterworks
- **2.** Colored tiles, 3" x 3", \$7/ea. Studio Glass, at Waterworks
- **3. White,** rectangular tiles, 1.5" x 3", \$4.80/ea. Studio Glass, at Waterworks
- 4. Satinglo D26, 2" x 2", \$4/sq.ft. American Olean

- **5. Squares, tumbled marble,** Pavimenti Bianco Carrara, 2'' x 2'', \$2/ea. Ann Sacks Tile & Stone
- **6. Triangles, tumbled marble,** Pavimenti Bianco Carrara, \$3/ea. Ann Sacks Tile & Stone
- **7. Mosaic tiles,** Confetti, 6'' x 6'', \$48/ea. Waterworks
- **8.** Victoria Tile Works glazed strips, 5" x 6", \$3/ea. Waterworks

CHAIR COUTURE Pages 84-86

Colefax and Fowler at Cowtan & Tout, 212-753-4488.

SOME LIKE IT HAUTE Pages 88-90, 166-168 pages 88-90, Glass dinner plates and charger, \$68 & \$98, Bergdorf Goodman, 800-218-4918. Folding chairs, Table & Chair Shop, 454 Comercio St., Old San Juan, Puerto Rico 00901. 787-723-9216. Glasses, \$135-\$180, Baccarat, 800-777-0100. Silverware, \$220/5-piece place setting, Christofle, 800-799-6886. pages 166-168, White charger, \$90, Rosenthal USA, 355 Michele Pl., Carlstadt, NJ 07072. 201-804-8000 ext. x226. Wineglass, Perfection, \$80, Baccarat.

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Tasting Room, PO Box 710, Carlton, OR 97111. 503-852-6733. Burgundy Wines, 323 W. 11th St., NYC 10014. 212-691-9092. Wineglass, Perfection, S80, Baccarat, 800-777-0100. Jam jar, S22, Interieurs, 114 Wooster St., NYC 10012. 212-343-0800. Large glass, Sommelier, S87.50, Riedel Crystal of America, 800-642-1859. Quail, Evolution, 120 Spring St., NYC 10012. 212-343-1113.

BATHING BEAUTIES Pages 109-125

page 109, Yellow vase, \$816, Gianni Versace Home Signature, 647 5th Ave., NYC 10019. 212-317-0224. Quartz crystal, \$1,500, Astro Gallery of Gems, 185 Madison, NYC 10016, 212-889-9000, Sink, Kohler, 800-4-KOHLER. Wood toothbrush, \$8.50, Mxyplyzyk, 125 Greenwich Ave., NYC 10014. 212-989-0336. Silver cup, Hermès, 800-441-4488. pages 110-111, Alison Spear, AIA, 131 E. 70th St., NYC 10021. 212-439-8506. Bathtub and sink, Kohler. George Taylor Specialties, 100 Hudson St., NYC 10013. 212-226-5369. Folding table, \$82.50, Plexi-Craft Quality Products Corp., 514 W. 24th St. NYC 10011. 212-924-3244; 800-24-PLEXI (outside NY, NJ, and CT). White resin planter, \$150, ABC Carpet & Home, 888 Broadway, NYC 10003. 212-473-3000. Sponge, \$12-\$25, Takashimaya, 800-753-2038. pages 112-113, George Kovacs Lighting Inc., 718-628-5201. Leucos, 800-832-3360. Ann-Morris Antiques, 212-838-4955. Available through architects and designers: Baldinger Architectural Lighting, 718-204-5700. Available through architects and designers: Artemide, 800-359-7040. Glass canisters, \$35 and \$45, Calvin Klein Home, 800-294-7978. Sconces. Urban Archaeology, 285 Lafayette St., NYC 10012. 212-431-6969. pages 114-115, Pentagram Architecture, 204 5th Ave., NYC 10012. 212-683-7071. Toiletries on sink and accessories on shelves, Ad Hoc, 410 W. Broadway, NYC 10012. 212-925-2652. Myson, Inc. at Simon's Hardware & Bath, 421 3rd Ave., NYC 10022. 212-532-9220. American Standard, 800-229-5086. Country Floors, 15 E. 16th St., NYC 10003. 212-627-8300. Nemo Tile Co., 48 E. 21 St., NYC 10010. 212-505-0009. Sink by Giovannitti, Inc., 18 Gibson Pl., Yonkers, NY 10705. 914-963-1744. Chicago Faucets, 800-323-5060. Woven boxes, \$21-\$25, Kate's Paperie, 561 Broadway, NYC 10012. 212-633-0570. pages 116-117, Saks Fifth Avenue, 800-330-8497. Klaff's, 800-KLAFFSI. Calvin Klein Home, 800-294-7978. Altmans at Simon's Hardware & Bath. Mxyplyzyk, 125 Greenwich Ave., NYC 10014. 212-989-0336. Takashimaya, 800-753-2038. Emporio Armani, 601

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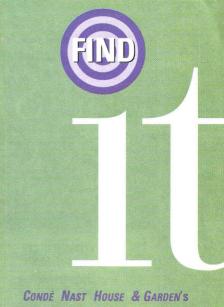
132 Spring St., NYC 10012. 212-966-1500. Waterworks, 800-899-6757. Troy, 138 Greene St., NYC 10012. 212-941-4777. pages 118-119, Alexander Gorlin, Architect, 380 Lafayette St., NYC 10003. 212-228-9000. Venetian-glass vase, \$620, Troy. Floor mat, \$42, Ad Hoc. Ralph Lauren Home Collection, 1185 Avenue of the Americas, NYC 10036. 212-642-8700. Porthault Linens, Inc., 18 E. 69th St., NYC 10021. 212-688-1660. Fuchsia towel, Fieldcrest, 800-841-3336. Chrome towel rack, \$200, Gracious Home, 800-338-7809. Davis & Warshaw, 212-593-0435. Margaret Bodell Gallery, 13 E. 7th St., NYC 10003. pages 120-121, Flokati rug, \$299, Einstein Moomiy, 150 E. 58th St., NYC 10155. 800-864-3633. Standing towel rack and upholstered chair, \$85 and \$650, Ruby Beets, PO Box 596, Wainscott NY 11975. 516-537-2802. White metal chair, \$300, Historical Materialism, 125 Crosby St., NYC 10012. 212-431-3424. Toiletries, Ad Hoc. Paper lamp, \$95, Mxyplyzyk. Towels, \$40, Portico Bed & Bath, 139 Spring St., NYC 10012. 212-941-7722. pages 122-123, Cat, \$780, Rooms & Gardens, 290 Lafayette St., NYC 10012. 212-431-1297. Towel, brush, and soap, \$17, \$16.50, and \$12, Ad Hoc. Antique sink, \$6,500/with fixtures, Urban Archaeology, 285 Lafayette St., NYC 10012. 212-431-6969. Ralph Lauren Home Collection, 1185 Avenue of the Americas, NYC 10036. 212-642-8700. All fabrics available through architects and designers. Summer Hill Ltd. 415-363-2600. Manuel Canovas, 212-752-9588. Kravet, 800-645-9068. Brunschwig & Fils, 212-838-7878. Rogers & Goffigon, 212-888-3242. J. Robert Scott, 800-322-4910. Waverly, 800-423-5881. pages 124-125, Martex, 800-533-8229. Terra Verde, 120 Wooster St., NYC, 10012. 212-925-4533. Donna Karan Beauty Scents & Sensuality, 800-647-7474. Mood Indigo, 181 Prince St., NYC 10012. 212-254-1176. L'Occitane, 888-623-2880. Oriental Hinoki Products, PO Box 348, 31840 Highway 213, Molalla, OR 97038. 503-829-4524.

BETTER THAN NEW Pages 126-131

Pentagram Architecture, 204 5th Ave., NYC 10010. 212-683-7071. Giovannitti, Inc., 18 Gibson Pl., Yonkers, NY 10705. 914-963-1744. Reproductions of T. H. Robsjohn-Gibbings at Dennis Miller Associates, 306 E. 61st St., NYC 10021. 212-355-4550. Fabrics available through architects and designers. page 127, Lin Weinberg, 84 Wooster St., NYC 10012. 212-219-1034. Dialogica, 484 Broome St., NYC 10013. 212-966-1934. Glant, 800-888-GLANT. Christine Van Der Hurd, 212-343-9070. The Craftsman Workshop, 110 Walter Dr., Eastwood, NY 13206. 315-463-0262. Clear glass vase, \$89, Troy, 138 Greene St., NYC 10012. 212-941-4777; www.troysoho.com. pages 128-129, Russell Range, 800-878-7877. Sub Zero, 800-532-7820. Chicago Faucets, 800-323-5060. Miele, 800-694-4868. Larsen, 232 E. 59th St., NYC 10022. 212-462-1300. Glass vases and bottles from Troy, and Ad Hoc, 410 W. Broadway, NYC 10012. 212-925-2652. pages 130-131, Reactor, 800-730-8945. Design for Living, 1612 Market St., San Francisco, CA 94102. 415-864-7477. Spinneybeck, 800-482-7777. Mary Bright, 263 E. 10th St., NYC 10009. 212-677-1970. Carnegie, 516-678-6770. Calvin Klein Home, 800-294-7978. Italian case vase, \$275, Troy.

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Haynes-Roberts, 17 Jay St., NYC 10013. 212-925-7075. Fabrics and wallcoverings available through architects and designers. pages 132-133, Wallpaper, Les Lointains, Zuber & Cie, 212-486-9226. Curtains, Clarence House, 212-752-2890. Houlès USA, 310-652-6171. James Hepner Antiques, 130 E. 82nd St., NYC 10028. 212-737-4470. Iron garden table, Matz & Pribell Antiques, (CONTINUED ON PAGE 174)



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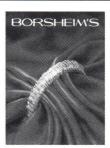
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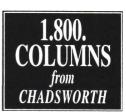
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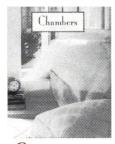
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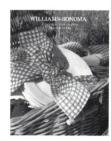
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Pierce Allen, 80 8th Ave., Ste. 1604, NYC 10011. 212-627-5440. Flowers by Larry Arfield, 718-403-9794. **pages 142-143**, Robert Altman Antiques, 1148 2nd Ave., NYC 10021. 212-832-3490. **pages 144-145**, Karl Kemp & Associates, 34 E. 10th St., NYC 10003. 212-254-1877. Galerie Vallois, Paris, France, 33-1-43-29-50-55. British Khaki, 62 Greene St., NYC 10012. 212-343-2299. ABC Carpet & Home, 888 Broadway, NYC 10003. 212-473-3000. **pages 146-147**, Joseph Richter, Inc., 249 E. 57th St., NYC 10022. 212-755-6094. Zimmer+Rohde, 212-627-8080. Ad Hoc, 410 W. Broadway, NYC 10012. 212-925-2652. Fortuny, 212-753-7153. **pages 148-149**. Stark Carpet Corp., 212-752-9000. Ann-

Morris Antiques, 212-838-4955. Clarence House, 212-752-2890. Lamps and bedding, ABC Carpet & Home. Antique table, Kelter-Malcé Antiques, 74 Jane St., NYC 10014. 212-675-7380.

The following is an arbitrary list of galleries that represent artists whose works are featured in the piece: Jean Arp, Lillian Heidenberg Gallery, 45 E. 66th St., NYC 10021. 212-628-6110. By appointment only. Sidney Janis Gallery, 110 W. 57th St., NYC 10019. 212-586-0110. Jane Kahan Gallery, 922 Madison Ave., NYC 10021. 212-744-1490. Frederick-Edwin Church, Hirschl & Adler Galleries, Inc., 21 E. 70th St., NYC 10021. 212-535-8810. Francesco Clemente, Sperone Westwater, 142 Greene St., NYC 10012. 212-431-3685. Jasper Johns, Leo Castelli Gallery, 420 W. Broadway, NYC 10012. 212-431-5160. Piet Mondrian, Sidney Janis Gallery. Frank Moore, Sperone Westwater. Sigmar Polke, Thomas Erben Gallery International Art Trade and Editions, 476 Broome St. NYC 10013, 212-966-5283. Jackson Pollock, Jason McCoy Inc., 41 E. 57th St., NYC 10022. 212-319-1996. Robert Rauschenberg, Leo Castelli Gallery. Mark Rothko, Pace Wildenstein, 32 E. 57th St., NYC 10022. 212-421-3292. Therman Statom, Stremmel Gallery, 1400 S. Virginia St., Reno, NV 89502. 702-786-0558. George Stoll, Morris Healy Gallery, 530 W. 22nd St., NYC 10011. 212-243-3753.

THE ROMANCE OF THE ROSE Pages 150-157

Fredericksburg and Spotsylvania National Military Park, 540-371-0802 for park information. *The Gardens of Ellen Biddle Shipman*, by Judith B. Tankard, Sagapress, Inc., Harry N. Abrams, Inc. "The Gardens of Ellen Biddle Shipman" on view at the Paine Webber Art Gallery, NYC, until April

4, 1997. For future dates of the traveling exhibition, call 413-549-4860.

AVANT GARDENER Pages 158-163

Martha Schwartz, Inc., 25 Mount Auburn St., Ste. 310, Cambridge, MA 02138. 617-661-8141. Martha Schwartz: Transfiguration of the Commonplace, essay by Elizabeth K. Meyer, interview with Martha Schwartz, Spacemaker Press, Washington, D.C., 1997. Paradise Transformed: The Private Garden for the Twenty-First Century, Guy Cooper and Gordon Taylor, NYC: The Monacelli Press, November 1996.

& ANOTHER THING Page 176

Teacup, Cocarde de Soie, \$210/with saucer, Hermès, 800-441-4488. **Saucer,** Festival, \$73/with saucer, Laure Japy, through Blachere Group, 800-641-4808.

PHOTO CREDITS

page 44, "Domestic Bliss," Henry Dreyfuss: Courtesy of Cooper-Hewitt National Design Museum, NYC. page 46, Stainless-steel washer/dryer: Courtesy of Amana Home Appliances, Amana, IA. page 104, "Past Perfect," Courtesy of CNP Archives.

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- PRODUCED BY JOYCE BAUTISTA

CORRECTIONS

On page 104 of our February 1996 issue, the cup and saucer should have been credited to Patricia Funt Antiques.

On page 129 of our February issue, the correct phone number for the Thomas Jahnke Gallery is 404-872-6029.

On page 174 of our March issue, the correct address and phone number for The Gardener is 1836 Fourth St., Berkeley, CA 94710. 510-548-4545.

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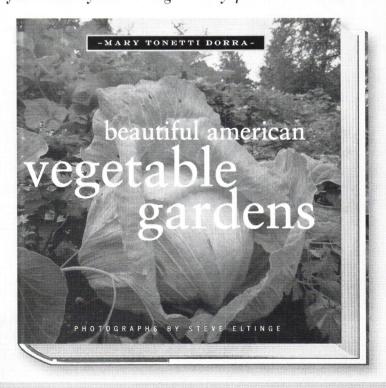
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